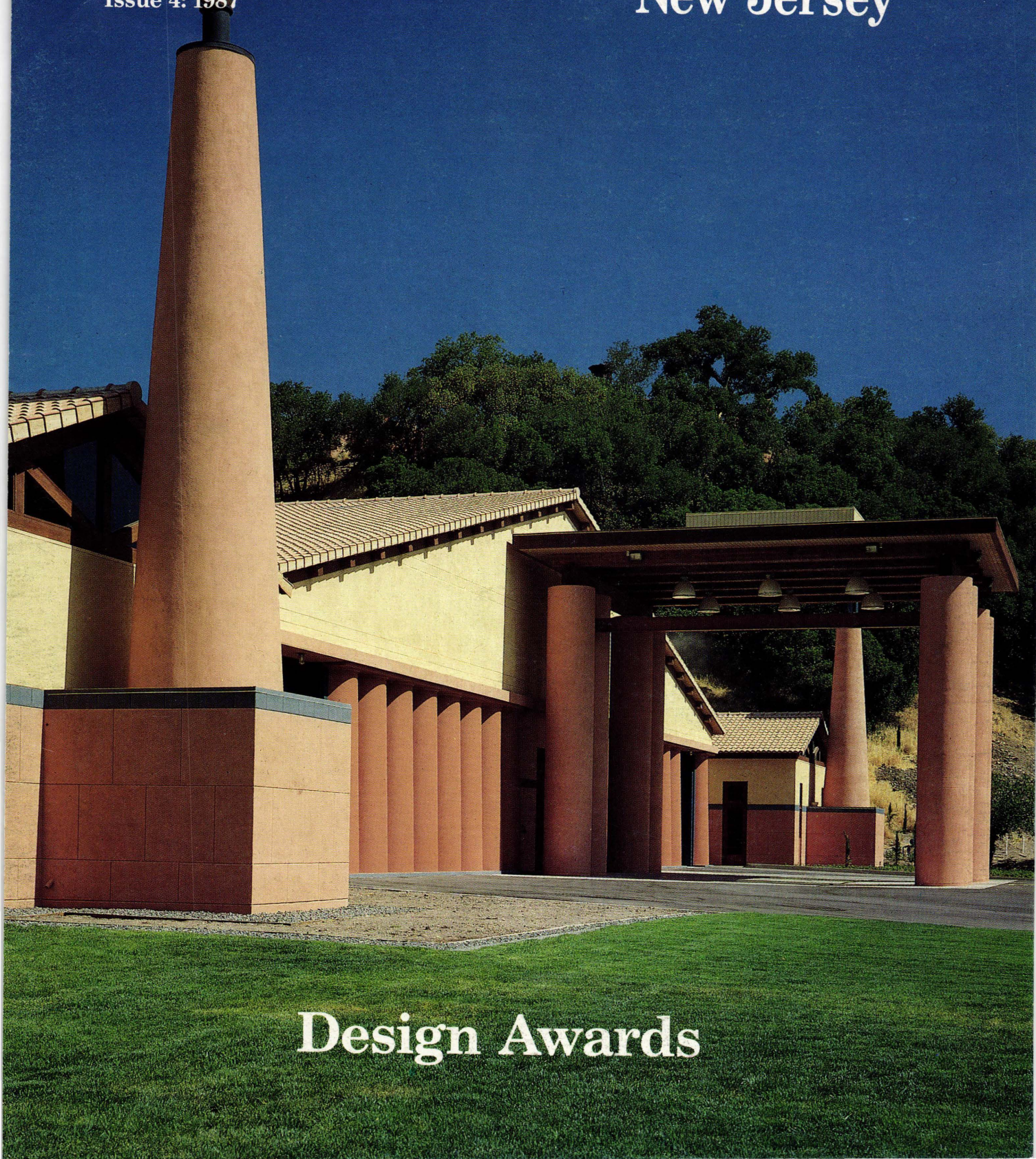


Architecture

Issue 4: 1987

New Jersey



Design Awards

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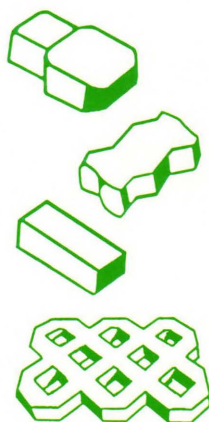


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*Cover: Clos Pegase Winery, Calistoga, California, by Michael Graves, Architect.
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Architecture New Jersey (USPS 305-670) is a publication of New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment.

The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in **Architecture New Jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

Architecture New Jersey is published quarterly by the New Jersey Society of Architects, One Thousand Route Nine, Woodbridge, NJ 07095. Subscription price \$8 per year.

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Editorial

In an effort to define the prerogatives of the engineering profession, the New Jersey State legislature recently passed a bill that allows engineers to act as architects. Not surprisingly, the New Jersey Society of Architects strongly opposed this bill. As written, the law puts no restrictions on what buildings engineers can design, in part because the language of the act is imprecise. The engineers have indeed stated that *ethically* they are not allowed to practice outside their area of expertise. Nevertheless everyone, not just architects, has three reasons for viewing this law with concern.

First, the purpose for the State's registering of professionals such as architects, engineers, and doctors is to protect the health, safety, and welfare of the public. Previously, if an engineer wished to practice architecture, that person applied to take the appropriate qualifying examinations, and if successful became licensed to practice architecture as well as engineering. The same was and is still true for architects wishing to practice engineering. Though the procedures are not easy, they are open.

A second reason for concern are the implications of the statement that *ethically* engineers are not allowed to practice outside their area of expertise. If that is so, why have they pushed for a law that allows them to offer services in areas for which they are not qualified? Are they opposed to the registration process altogether? And legalities of political action committees aside, how ethical is it for engineers to contribute money to those who control the bill they want to have passed? Sadly, we live in an age in which ethics, or morals, have become a hindrance to business as usual.

Finally, objections of a philosophical nature, primarily aesthetic, remain. The engineer and the architect typically have different approaches to the same problem. The engineer's focus is on function, that is, "Make it *work*." It is a mechanistic point of view. The architect, on the other hand, emphasizes a more profound approach. Accepting that the solution works, the architect's focus is on aesthetics, as in, "Make it work *elegantly*." Our society is already encumbered by too many buildings of little or no architectural value, and this new law fosters the proliferation of more banal structures.

Perhaps a compromise with the existing law is attainable. This writer hopes that one may be reached, because if the law remains unchanged, every person who lives, works, plays, or passes through New Jersey will suffer.

P. S. Kennedy - Grant



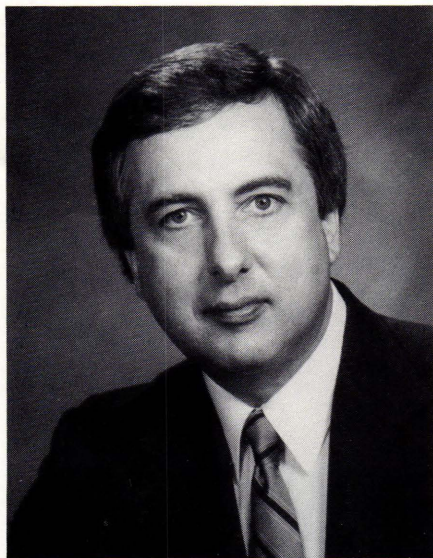
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President's Profile



Robert L. Hessberger, AIA

Becoming an architect was more than a dream for Bob Hessberger. When he decided at age 24 that he wanted to be an architect, the dream became an obsession, the quiet, consuming kind that sustained him through four nights a week for five years at The Cooper Union.

Twenty-five years later, as a principal of The Hessberger Partnership of Summit, he brings that same sense of quiet determination to his job as president of the New Jersey Society of Architects.

"Bob hasn't changed. He was always quietly ambitious, a good listener, and highly considerate of other people's feelings and ideas," says former colleague Tom Farina, a principal of The Hillier Group.

Farina recalls how they both reported for their first day of work in an architect's office: brown-bag lunch in hand with the promise of \$60 at the end of the week. Farina had a degree; Hessberger did not. He had set out to become an architect "on the job."

It was an idea toward which he had been moving while working as a draftsman at Picatinny Arsenal. For even though he liked to draw, and drew well, executing complex drawings of particularly lethal hand grenades did not seem like a life's

work. He was married. He had responsibilities.

The desire to see plans and drawings realized in built form was inspired by the work of his architect brother, Walter, seven years his senior and the other half of The Hessberger Partnership.

"I began writing to architects, asking them to take me on," Bob Hessberger says. "My first job, redrawing house plans, was for an architect who had been trained as an engineer. His work reflected the engineer's approach to design; it was mechanical and did not realize the full potential for individual projects."

When he moved on to another architectural firm, he learned of the possibility of attending The Cooper Union, crammed for the entrance exam, passed, and began the years of commuting to Manhattan after work. As a student he had a foot in two worlds: the practical, everyday world of a working architect's office, and the theoretical one of the design studio. "Perhaps I was too fettered, too inhibited by knowledge of the practical drawbacks of some elements of design," he says. "Other students would soar, giving their imaginations free play, leaving behind the possibility or the need to ever execute their designs."

His own house, in the hilly reaches of the northern part of the state where he grew up, is a constant witness to his own design predilections. Well within the Modernist idiom, its two stories of wide expanses of glass and vertical siding of natural cedar cling to the side of a wooded knoll. The two levels can be seen from the back, where the house—flat-roofed, honest, spare—overlooks the hills. Over the years, Hessberger has designed, and built, more rooms, with more views.

On one long busman's holiday, he spends most of his spare time—"lost for hours," he says—on landscaping and building. A swimming pool, a shed, retaining walls, and planting are evidence of a great need to become creatively absorbed away from the office.

Of the work of his own firm—established in 1982—and firms with which he was associated in the past,

he says: "We pride ourselves on providing well-rounded design with an attention to detail and materials that endure. If the materials fall outside the budget, we recommend reducing the size of the building rather than using inferior materials, ones that won't stand the test of time."

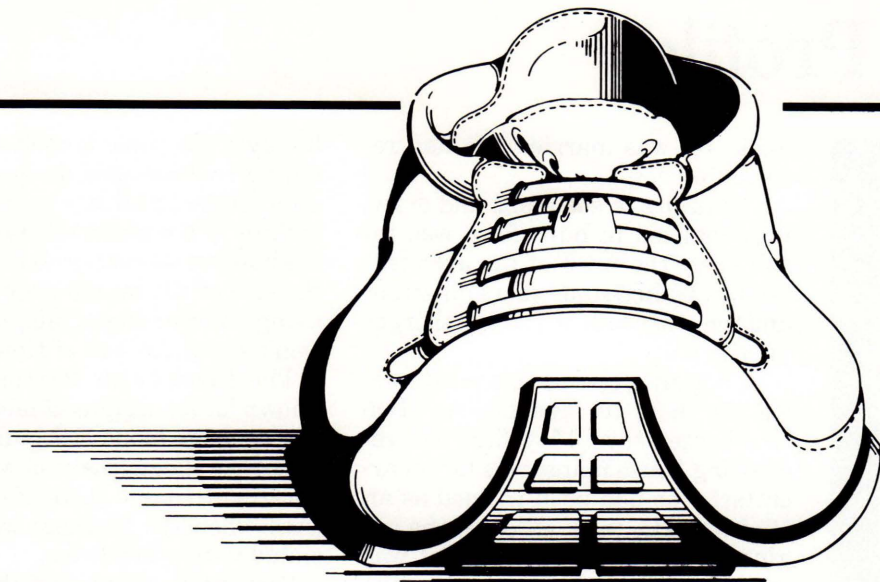
The Hessberger Partnership is known for its designs of laboratories and complex industrial buildings for long-term clients, many of whom date back more than a score of years to a time when the brothers were associated with other firms.

One such client is Ciba-Geigy Pharmaceuticals, for whom Hessberger designed a science information center, chemistry building, and medical research building. "The structures are the buildings, and the buildings are the structures," says Hessberger of his forthright design. The use of raw exposed concrete and crisp forms struck a chord of recognition—and approval—from Ciba Geigy's Swiss owners, who are well acquainted with Modernist industrial design.

One of the greatest changes in architecture since he began practicing, says Hessberger, is the multiplicity of high-tech construction materials and state-of-the-art mechanical systems that extend the possibilities for good design.

At the same time, he adds, the practice of architecture has become enmeshed in lengthy bureaucratic review processes, penalized by unrealistic insurance claims, and threatened by the proposed imposition of a sales tax on professional services. Resolving some of these problems forms the backbone of his NJSA agenda for 1988.

"We can all play a role in monitoring and speaking out on legislation concerning our profession," says Hessberger. He also plans to mount other efforts to make the architect's voice heard. Working with the State Planning Commission, raising public awareness of the architect's role in the design of the built environment, and assuring that compensation is commensurate with service are also on the agenda, as is progress in clarifying the statutes governing professional practice. □



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Design Awards

This year's Design Awards competition sparked some plain speaking among the jurors, who chose to honor sixteen of the 140 projects submitted. Though the jurors rated the general quality of work highly, they detected a disparity of "conceptual significance" between the built and unbuilt projects. One juror commented that many of the built projects were commercial buildings of less than the highest order; these projects suggested that someone other than the architect was in control. Such work seemed to indicate that architects were not "exploring" inventive design possibilities.

But what is at the root of the problem? A jury member proposed that young architects and those involved in international practice have more opportunity to produce innovative design than local practitioners working on large-scale projects. The jurors perceived a nationwide attitude, perhaps originating in the schools, among architects: that convincing conservative developers to agree to imaginative design is impossible.

At least one juror urged that architects overcome their negative attitude, and push for chances to create distinguished architecture. In the meantime, most of the projects honored in both the built and unbuilt categories tended, as in other current architectural award programs, to be small in scale.

Jury Profiles: John Morris Dixon, FAIA, has been editor of *Progressive Architecture* since 1972. He was also a senior editor at *Architectural Forum* from 1965 through 1971. A graduate of MIT, he has served on many international competition juries and selection panels.

Thomas H. Beeby, AIA, a graduate of Cornell and Yale, is a partner in the firm of Hammond, Beeby and Babka of Chicago. He has executed a large number of award-winning designs. His work has been included in over a dozen exhibitions in the United States and Europe. Currently he is Dean of the Yale University School of Architecture.

Fred Koetter, AIA, studied at the University of Oregon and Cornell University. He is a partner in the firm of Koetter, Kim and Associates of Boston, has lectured and published widely, and is Professor of Architecture in the Graduate School of Design, Harvard University.

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Completed Project

Clos Pegase Winery and Residence, Calistoga, California

Michael Graves, Architect



A new winery in the Napa Valley, Clos Pegase takes its name and thematic organization from the myth of Pegasus, the subject of an Odilon Redon painting in the winery owner's art collection. The design, done in collaboration with the New York artist Edward Schmidt, includes a residence for the owner, an operating winery, and a public sculpture park for outdoor events. The completed winery and residence are the first phase of the project.

In reference to the mythical mountain spring that formed where the winged horse's hoof struck earth, the master plan organizes the site along an axis of water flowing from the "grotto of Pegasus" at the summit of the knoll, and ending with two formal pools. The public activities of the winery and sculpture garden take place on one side of the axis, and the winemaking operations on the other side. The residence, located

on the "private" side, is at the summit of the hill above the winery.

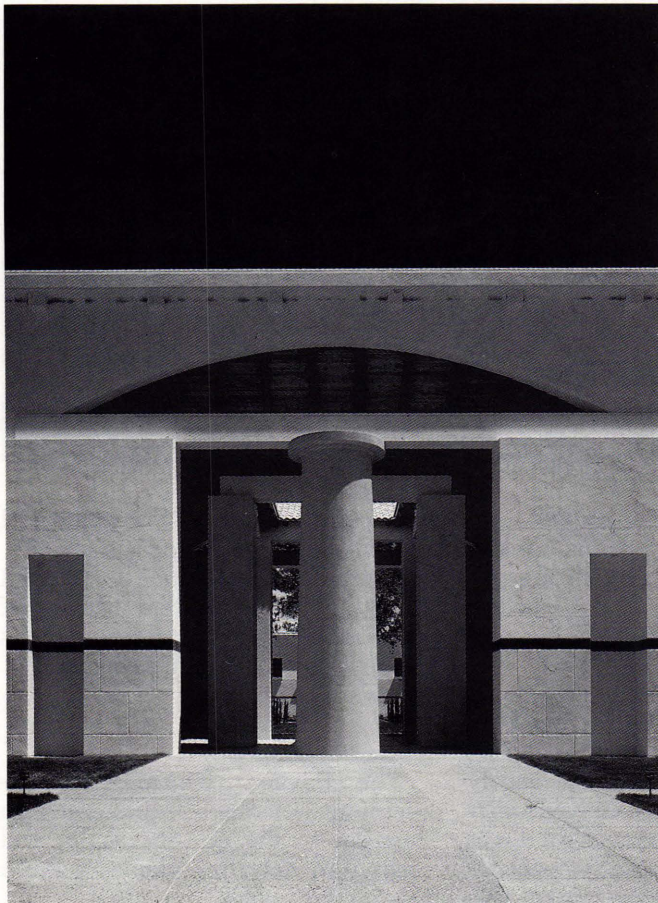
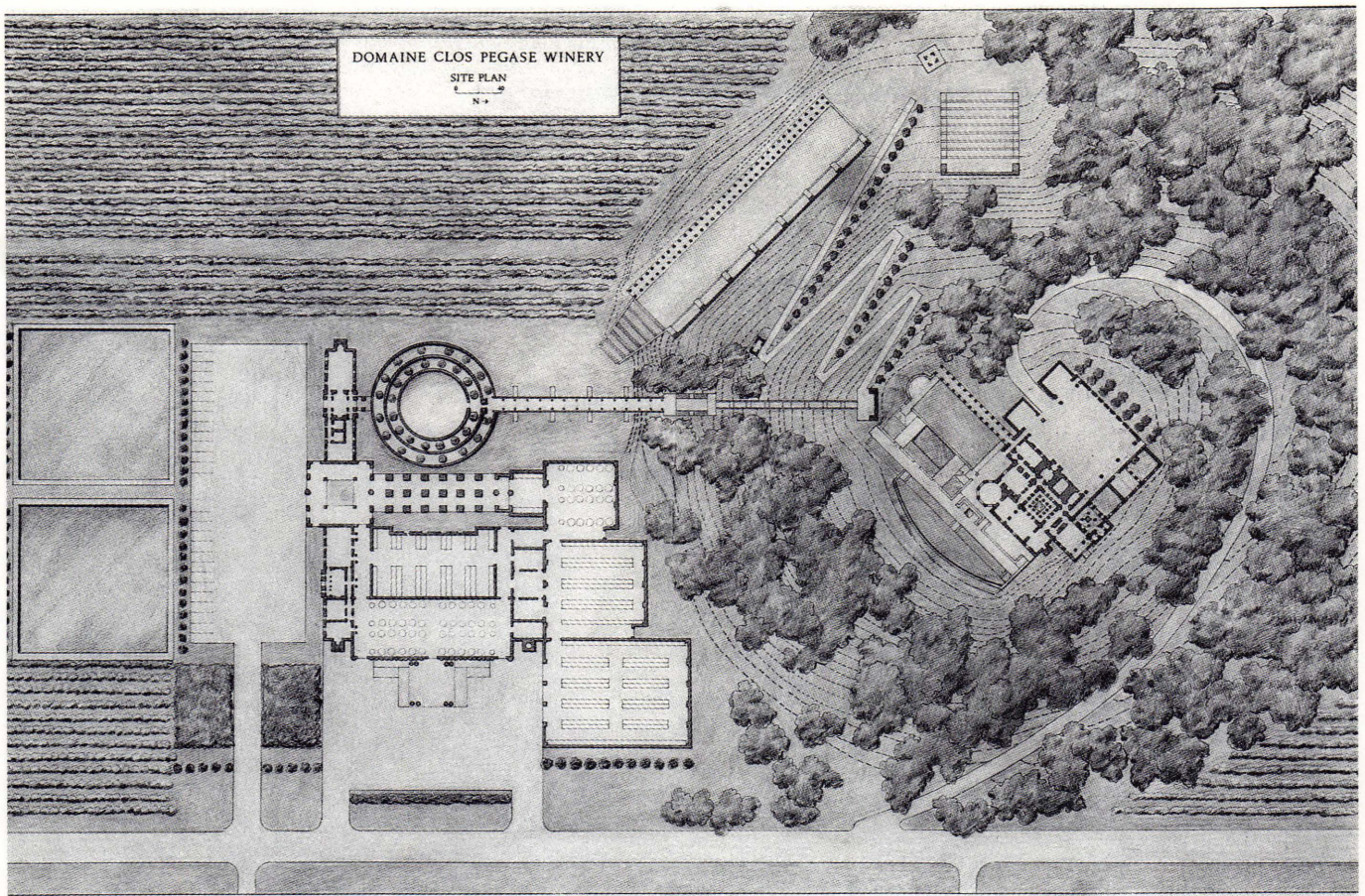
The L-shaped winery building has two main wings with separate entrances. In one wing are the offices and public winetasting rooms; the entryway, bisected by a column, opens both to the sky and the view up the hill. The other wing, entered from the working court and delivery area through a portico, houses the actual winemaking.

The owner's house is organized around a courtyard, and each public room is structurally distinct. An octagonal conservatory overlooks terraces, and the swimming pool is positioned above the grotto, as if the pool were the source of the water below. Both the house and the winery are painted to suggest the weathered colors of Tuscan farmhouses: warm ochres, browns, and terra cottas, with a narrow blue band around the winery building.

According to the original design, the walk through the proposed sculpture gardens would begin at a circular building behind the winery. Stepped in section, this rotunda suggests a mountain, and would be used for visitor orientation, parties, and outdoor winetastings. The design of the building reflects its position between the natural landscape and the other buildings of the winery. Inside would be a painted frieze depicting the seasonal cycle of wine-making.

Jury Comment:

The jury was impressed with the organization and clarity of each of the forms. A strong relation exists between how it appears in the landscape and what it is functionally, with a strong sense of its agrarian context. An example of the mature work of the architect.



Award of Merit Completed Project

Additions and Alterations to a Residence, Linvale, New Jersey
Michael Burns, Architect



The original building at this site is a three-story farmhouse dating from the 1750s, with a center hall created by an 1850s addition. At the side of the house is a 1950s addition affectionately known as the "bunker."

Rather than raze the bunker, the architect decided to build over and around the flat-roofed concrete structure. The latest addition, therefore, is a screened porch atop the bunker. The architect also replaced the windows of the bunker with ones that match the materials

and proportions of the house's windows, and put siding on the bunker. The addition has a brick chimney, a redwood ceiling, and wood clapboard, roof shingles, railings, decking, and stairs.

Reminiscent of traditional outbuilding additions to farmhouses, this addition takes advantage of its high vantage point on the gently sloping site, and has a splayed staircase at one side that provides a direct connection to the swimming pool below. Columns around the bunker line

the brick walkway leading to the pool and to other outbuildings on the site.

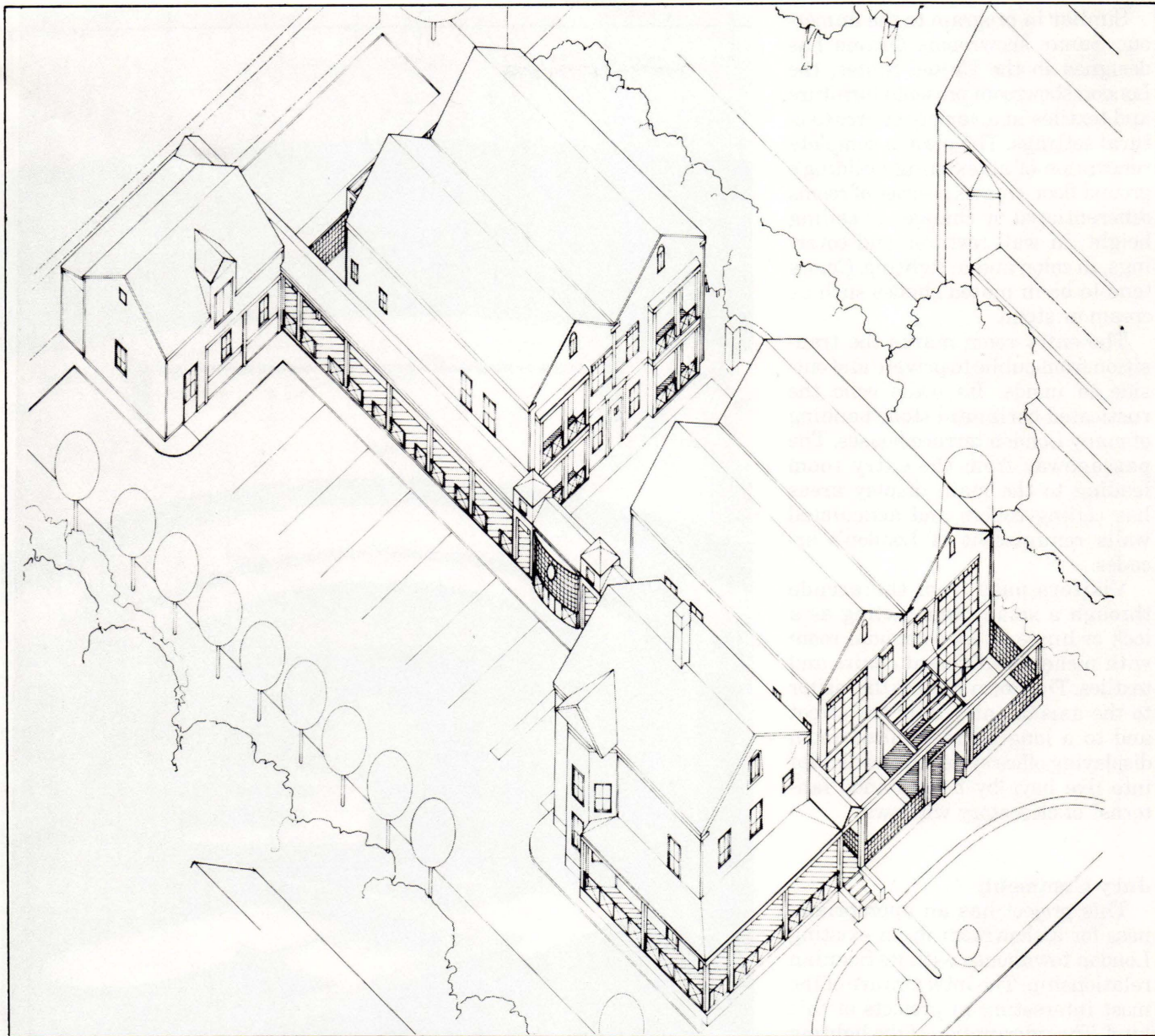
Restoration of the house included installing green shutters, tearing off the front porch, and uncovering areas of the cream-colored clapboard.

Jury comment:

The addition maintains communication with the original house in relation to the quality, scale, and richness of details, and has a certain miniature charm.

Award of Merit Completed Project

St. Luke's Housing for the Elderly, Gladstone-Peapack, New Jersey
Michael Burns, Architect



This project for St. Luke's Episcopal Church provides affordable housing for senior citizens who are church members or who already reside in the community. The plan incorporates an existing residence on the site with two new two-story buildings, each of which contains four apartments. The bisection of each new building, with a gabled roof on either side, helps enhance the sense of individual dwellings.

The new apartments share a common entrance foyer and stair, and

bedrooms at the rear of the buildings look onto a common "green." Conversion of the existing house helps preserve the town's architectural vocabulary, as does the imagery of the complex, with its white clapboard siding, shingled roofs, and Colonial green trim.

An existing barn will house recreational activities, and open onto a communal vegetable garden at the rear of the site. At the front of the site, screens for garden spaces continue the line of the porch on the

existing house. A new pedestrian entrance leads to an arcade that links the components of the complex, screens the parking spaces from the apartments and green, and directs people through the complex.

Jury comment:

These small-scale buildings maintain the ambience of the existing neighborhood, sustaining the public nature of the street. It makes sense to do this instead of inventing a new building form for the elderly.

Award of Merit Completed Project

Sunar Furniture Showroom, London, England

Michael Graves, Architect

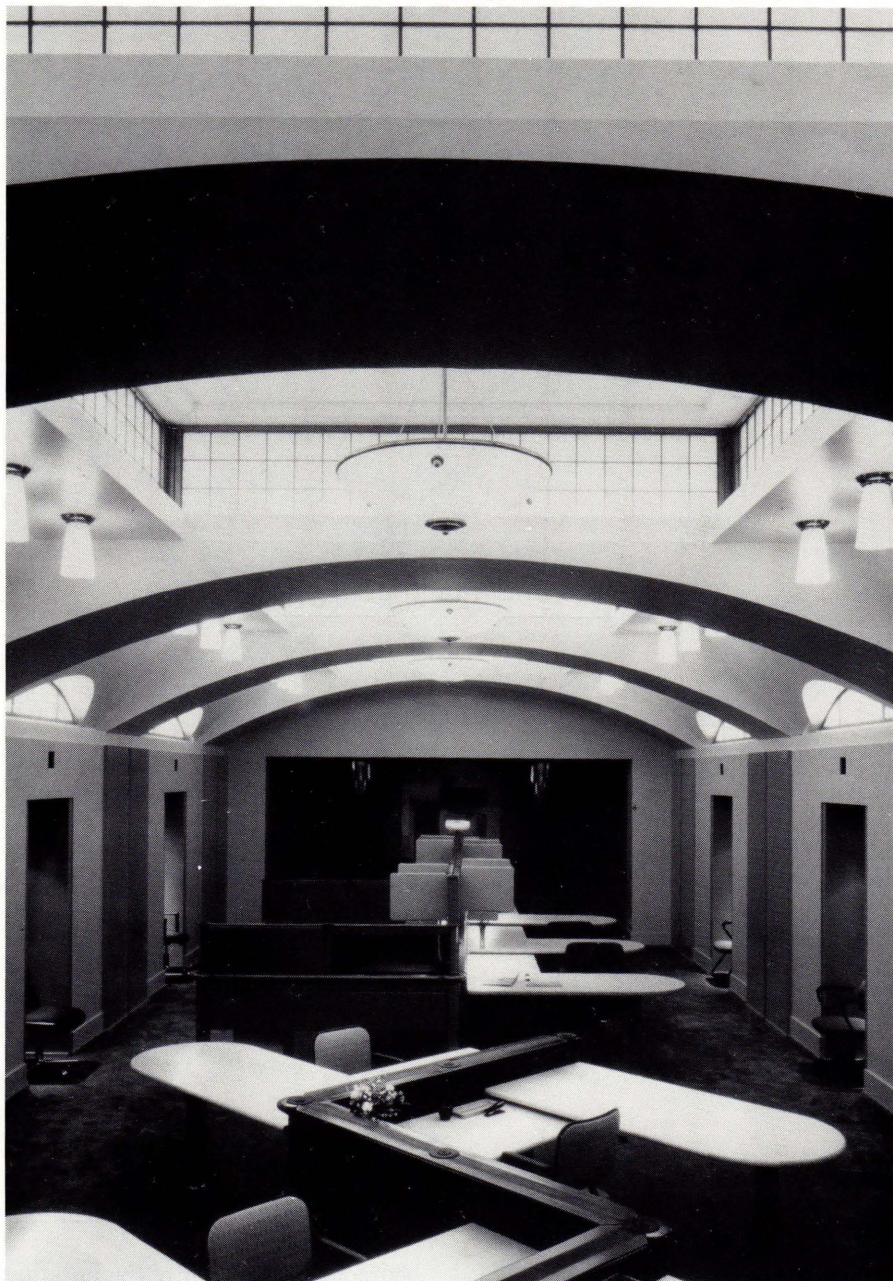
Similar in program to the numerous Sunar showrooms Graves has designed in the United States, the London showroom presents furniture and textiles in a variety of architectural settings. The plan, a complete renovation of an existing building's ground floor, creates a series of rooms differentiated by changes in ceiling height, in wall textures and coverings, in color, and in lighting. Colors tend to be in muted shades such as cream or stone.

The entry room marks the transition from public to private and outside to inside. Its walls echo the rusticated horizontal stone banding of many London terrace houses. The passageway from the entry room leading to the main display areas has ceiling coffers and articulated walls reminiscent of London's arcades.

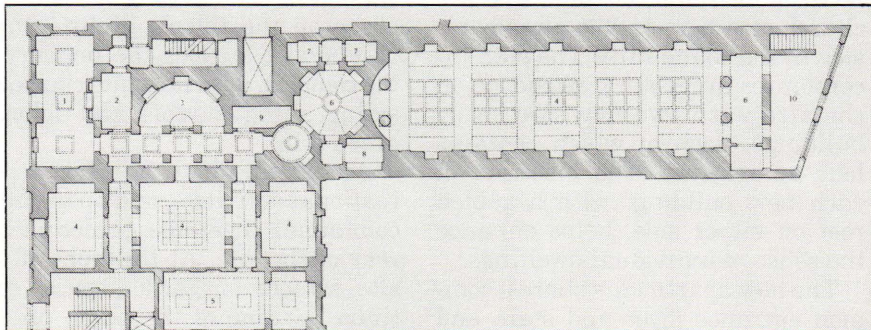
Visitors pass from the arcade through a small room, acting as a lock or hinge, to an octagonal room with niches for different chairs and textiles. This room returns the visitor to the axis of entry from the street and to a long barrel-vaulted room displaying office systems, and divided into five bays by beams and "lanterns" of clerestory windows.

Jury Comment:

This project has an appropriateness for a showroom in an existing London townhouse with its Soanian relationship. The interiors are of the most interesting in projects of this kind. The intervention of the lighting system in each space is a major breakthrough.



Photographs: Peter Cook



Award of Merit Completed Project

Additions and Renovation to a Residence, Princeton, New Jersey
Kehert Shatken Sharon, Architects



Completed in 1985, the new addition is the latest in a series of additions to a fieldstone farmhouse dating from the 1920s. The clients requested that the 1985 addition be in keeping with the rambling shape of the existing house.

The architects decided to gut the existing kitchen, garage, and upstairs bedrooms in one wing, and to use that space to create a new kitchen and family room/dining room with a cathedral ceiling. Leaving the two stone end walls of the original kitchen and garage exposed, the architects designed a fieldstone fireplace, matching the existing stonework, for the family room/dining room.

A new wing, extending from the renovated one, completes the "H" plan and creates a courtyard at the rear of the house. Two bedrooms and

a bath are located in this wing, which has a stucco exterior. A solarium provides access to the bedrooms and a view of the courtyard. Creating a visual link between the two wings, the cathedral ceiling in the renovated wing continues through the solarium.

The entrance foyer now opens onto the courtyard through a pair of French doors. The courtyard and a stone garden wall, once hidden behind the house, are now visible from many rooms.

Jury comment:

The additions and alterations maintain the spirit of the original house, without being overly cute. Sensible, solid detailing capitalizes on the best aspects of the original. To show restraint is as difficult as to be inventive.



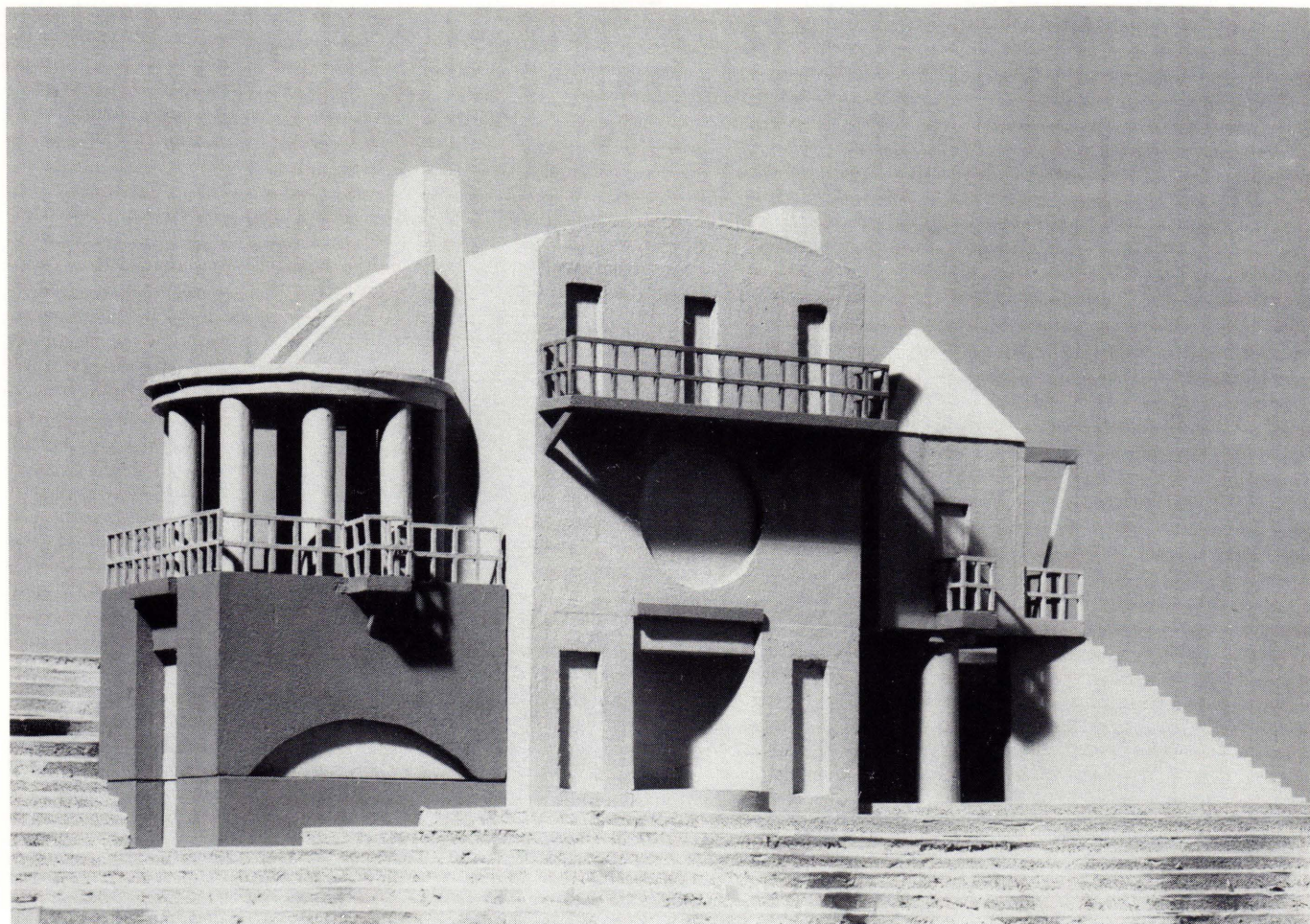
Photograph: Otto Baitz

Commendation

Proposed Project

Henry Residence, Rhinebeck, New York

Michael Graves, Architect



This small weekend house is located on a heavily wooded, sloping site along the Hudson River. The entrance is on the main level, which has a living room, large eat-in kitchen, and colonnaded porch. Bedrooms for children and guests and a future painting studio are on the lower level, while a master bedroom suite is on the upper level. Wedge-shaped walls on the porch roof shelter the owner's telescope. The house is a wood-framed structure with a stucco exterior and a combination of built-up and standing-seam, copper-color metal roofs.

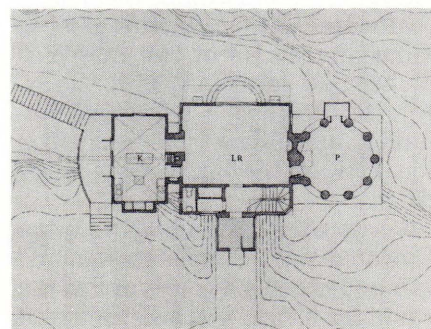
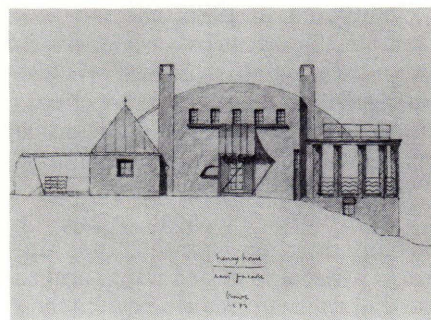
Though the primary plan arrangement of the house is rather compact, the overall composition strives for a picturesque assemblage of secondary building elements such as porches, stairs, and chimneys. This strategy is characteristic of ec-

lectic vacation houses in the region, and suggests ways of adding to or extending the building in the future.

Painted in pale terra cotta to suggest the color of stone on the property (the base of the porch wing is in darker terra cotta), the house refers to its site in various ways. A drain that runs from the roof down the east side of the building, between the twin pyramids of the kitchen roof, allows water to fall freely to a fishpond below. The wave pattern in the porch railings suggests the Hudson, and the porthole and twin chimneys a riverboat.

Jury comment:

A new departure for the work of Graves. A strong centralized plan arranged in unexpected ways with juxtapositions of familiar elements.

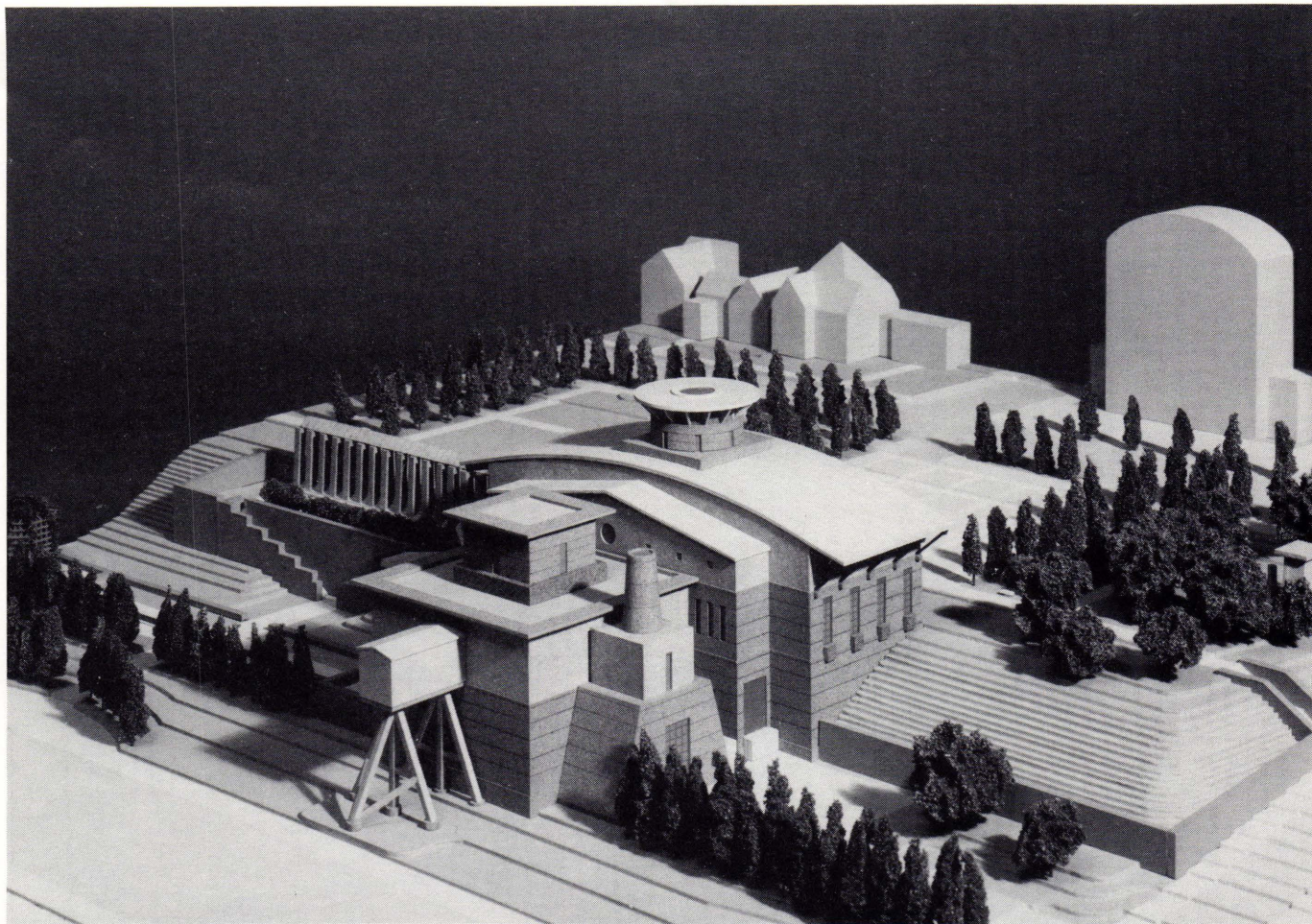


Commendation

Proposed Project

The Historical Center of Industry and Labor, Youngstown, Ohio

Michael Graves, Architect



Appropriately, this three-level brick and steel building occupies a site between Youngstown State University and the steel mills along the Mahoning River. The center, established by the Ohio Historical Society, is devoted to the study and presentation of the Mahoning River Valley's industrial history. To the south, the steeply sloping site faces downtown Youngstown, and to the north, St. Columba Cathedral, with which the new building shares a similar polychromy, axial alignment in plan, and barrel-vaulted roof.

The center contains a museum, a research center, archives, and classrooms. In the garden are various industrial artifacts.

The building, which is painted in terra cotta and ochre, with a copper-green roof, has elements that refer

to forms typical of the American industrial landscape.

The building as a whole alludes to nineteenth-century industrial architecture, especially steel mills. At the time of the industrial revolution, mills were modeled on domestic architecture, rather than on the metaphor of the machine. Thus, the use of similar imagery recalls man and

the machine in a museum that honors both.

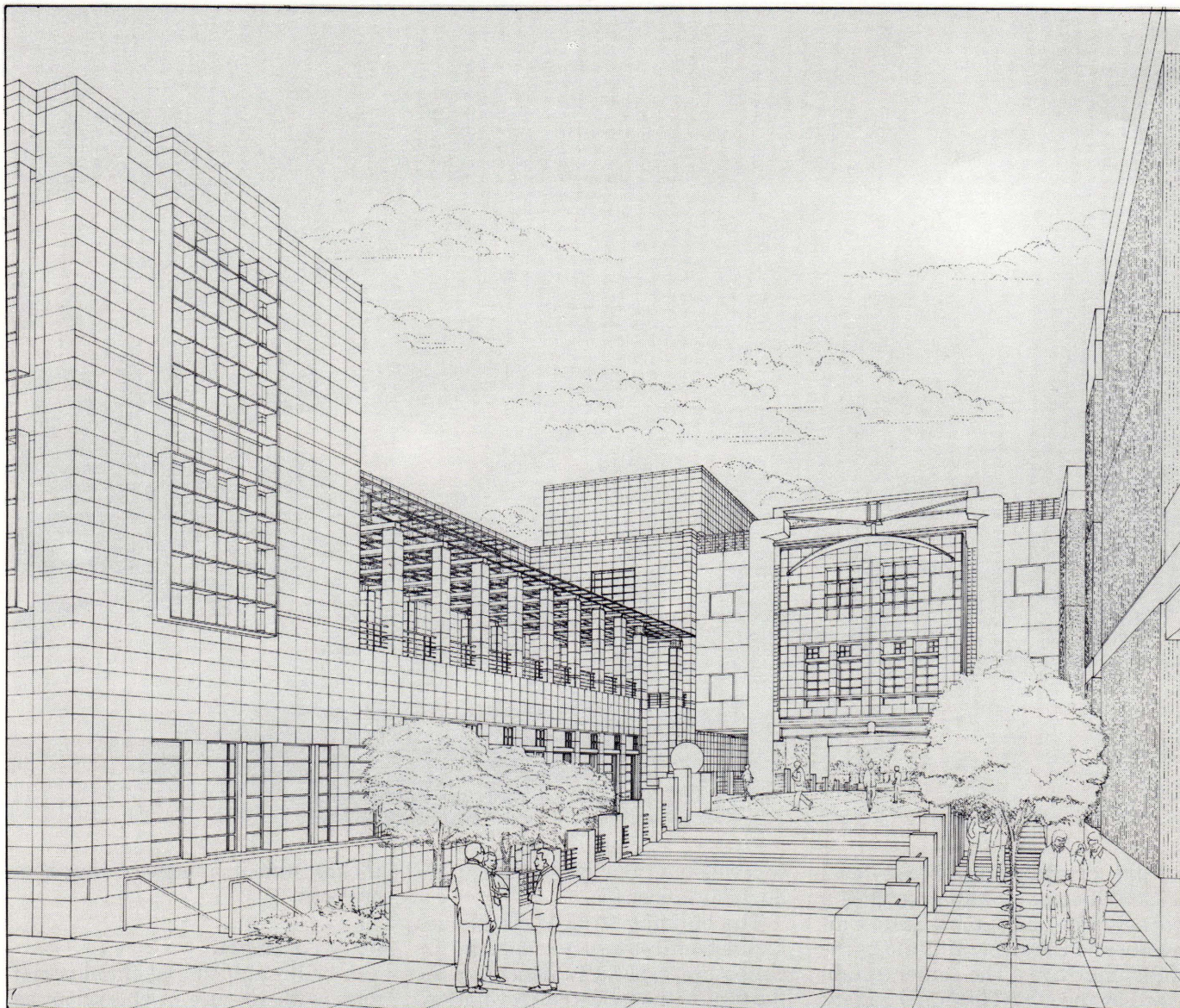
Jury comment:

A brilliant blending of industrial form with the use of classicism as an organizing language that users can relate to. Its references to industrial architecture are an extremely positive thing.



Commendation Proposed Project

Arizona State University College of Architecture, Tempe, Arizona
The Hillier Group, Architects



The new building lies parallel to an existing building, and connects to it by a new two-story bridge. The bridge serves as the school commons and helps define a campus plaza.

The new building, whose entrance faces that of the old, has two internal centers of emphasis. The first is an atrium at the entrance lobby, and the second is an outdoor court situated directly above an indoor court. The courts reveal the organization of the building, concentric and multi-layered.

The pattern of the new building's sand-colored concrete masonry wall

is scaled to create a dimensional transition between the monolithic concrete of the original building and the smaller-scaled brick texture of other surrounding buildings. At the base, and as horizontal accent stripes, is sunset-orange sandstone; the window frames are teal green, and the gridded sunscreens over the window are primer red.

Jury comment:

One of the more complex programs, very difficult to solve but done brilliantly. A wonderful building. A very

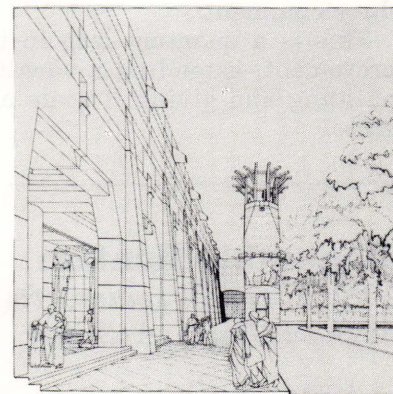
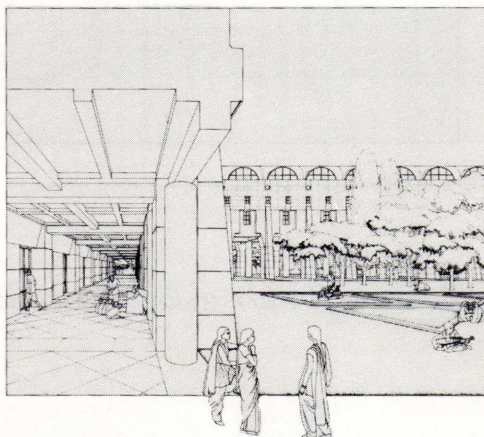
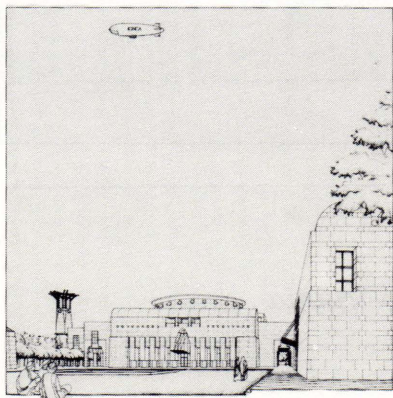
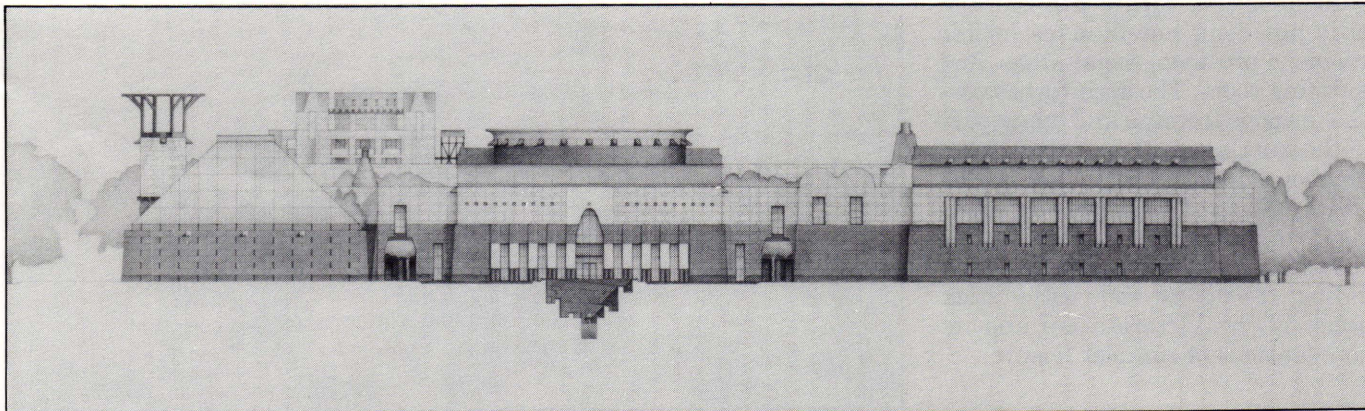
appropriate planar attitude to design that suggests a relationship with Wright and the indigenous architecture of the Southwest.



Commendation Proposed Project

Indira Gandhi National Center for Arts, New Delhi, India

Ralph Lerner, Architect



Approximately the size of the Belvedere Palace at the Vatican, this complex will be a center for activities in all forms of high arts and folk arts. At one end of the complex are three theatres: a traditional Indian theatre, a concert hall, and a national theatre with a stage that opens onto an amphitheatre. At the other end is a research center that will include a library, a collection of tribal and folk art artifacts, and video studios.

The buildings of the complex define five major courts arranged along the longitudinal axis of the site. Colonnades line the long edges of the central court. Local sandstone, characteristic of northern Indian architecture, will cover the exteriors. As in Edwin Lutyens's New Delhi architecture, smooth red sandstone demarcates most of the buildings' bases; "buff" sandstone, off-white with flecks of red, forms the upper portions. Marbles and granites mark important entries, facades, and elements.

The arts center is located on New Delhi's "Central Vista," which stretches two miles from the former Viceroy's house to the India Gate. According to architect Lerner, the Central Vista groups administrative and cultural institutions in a plan that is modeled in part on the Mall of Washington, DC, just as Lutyens's plan for the Indian capital is related to the plan of our nation's Capital.

The design of the Indira Gandhi Center, or indeed the choice of an American architect to create it, is in keeping with the long history of cultural cross-pollination in India. One example of the new center's fusion of styles is, according to Lerner, the axial arrangement of courts that "pays homage to a Hindu tradition of enclosed compounds, where the essential definition of an important precinct is its boundary walls and selected buildings set within those walls, and pays homage to the Islamic tradition of great courtyards for important public spaces.... Some

of our courts are semi-bounded and open to the street, and suggest an extension of the public life of the street into the center, whereas other courts, particularly the central court, are bounded and intended to be introspective, free of the distractions of New Delhi's hubbub."

The center will also incorporate Indian traditions by employing artisans and craftspersons from throughout India to carry out, from Lerner's drawings, the stonecarving, masonry, woodwork, and metalwork. Lerner says that the center could help support these dying arts by serving as "a demonstration project of the applicability of traditional building crafts to contemporary buildings."

Jury Comment:

Extremely impressive as large-scale design. A masterful piece of complex composition. Clearly Indian, with the grandeur to be included with the buildings from the British Raj.

Honorable Mention

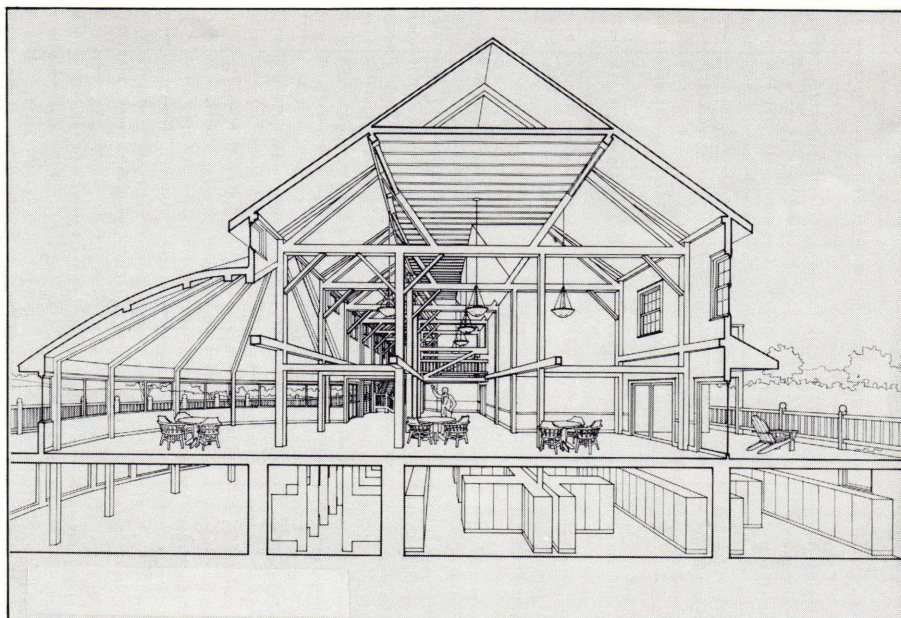
Hopewell Valley Golf Club Additions and Alterations, Hopewell, New Jersey

Fulmer and Wolfe, Architects

Having served as a grain mill throughout the nineteenth century, this building now houses locker rooms, a pro shop, social areas, and a dining room. The architects saved the massive framing and upper part of the existing shell, and divided the clubhouse into three floor levels. The exact pattern of the pegged and mortised timber frame is appliquéd over the existing weathered cedar plywood siding, to suggest the rustic "stick style" of the Victorian era and its connotations of summer leisure.

Jury comment:

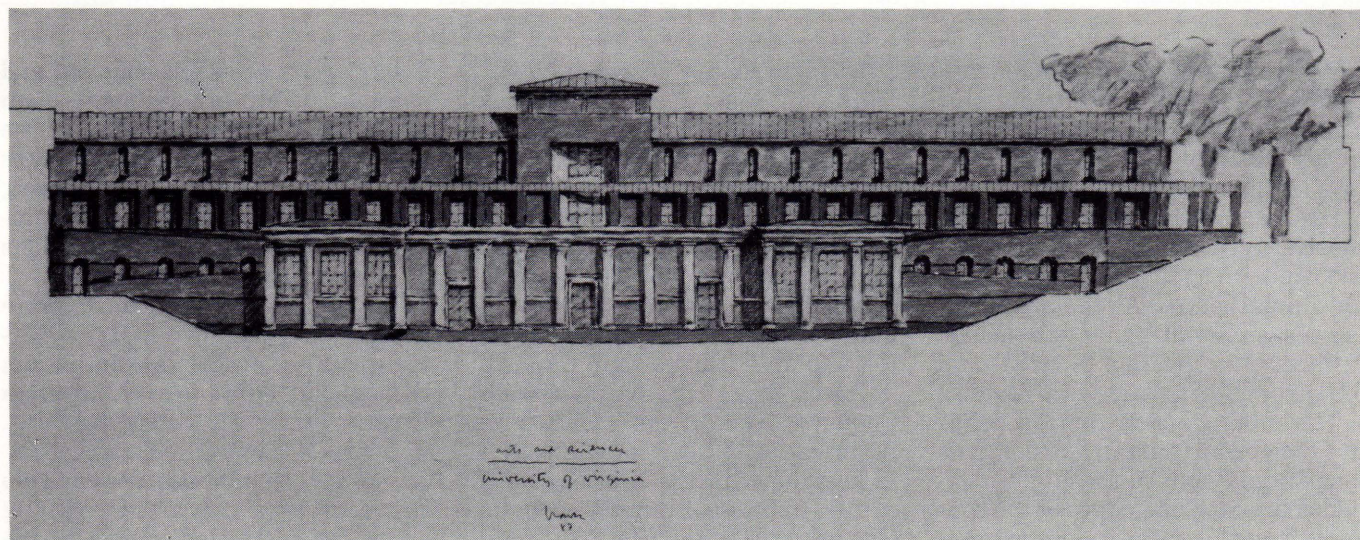
This is a quantum leap in improvement, extending a barnlike building and giving it scale and grace.



Honorable Mention

University of Virginia Arts and Sciences Building, Charlottesville, Virginia

Michael Graves, Architect



Photograph: Paschall/Taylor

Housing classrooms, class laboratories, offices, and research space, this building is located south of an early 1920s outdoor amphitheatre in the Neoclassical style, and forms a larger backdrop to the amphitheatre's stage. It is also sited within the historic central grounds of the campus, near the Jeffersonian build-

ings of the original "academical village." Thus, the new building is of hand-formed red brick with white wood trim; its elevated pedestrian walkway at the third level is a covered peristyle or colonnade that, without imitating the buildings on Jefferson's "Lawn," has a similar sense of rhythm and repetition. The lower

story is greater in scale and has large arched openings at the base, suggesting the spanning or bridge-like character of the building on its site.

Jury comment:

This is a mannerly way of dealing with classical surroundings in a restrained context. It is not imitation.

Honorable Mention

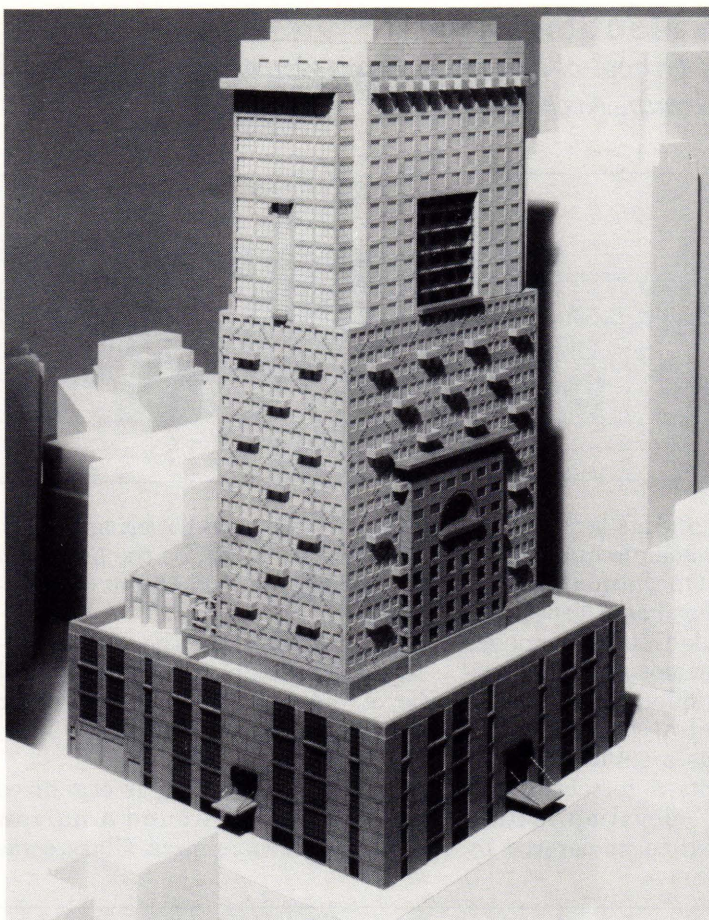
Sotheby's Tower, New York City
Michael Graves, Architect

This project includes the renovation of Sotheby's auction house, the addition of one office floor for Sotheby's, and the construction of a 27-story residential tower above. The lower portion of the tower's facade has blue-gray balconies and masonry decoration on a diagonal grid; the upper portion, in terra cotta, has large areas of glass.

At the center of the building, supported by Sotheby's as a base, is an emblematic figure. This figure repeats the gray-green color of the base, and visually links the auction house and residential tower. The figure is, though, primarily an abstraction of a palazzo-style house or of a piece of furniture, as auctioned at Sotheby's.

Jury comment:

The design alludes to the great apartment buildings of the past and breathes new life into conventional elements by arranging them in an ornamental pattern.



Photograph: Paschall/Taylor

Honorable Mention

Paterson Superblock, Paterson, New Jersey
The Hillier Group, Architects



Private offices, government offices, retail space, a hotel, and parking for over 3,000 cars will all take the place of a municipal parking lot presently occupying this site. In keeping with the city's scale, facades three and four stories high define the street edge, while the office tower and hotel are set back, as are the concealed parking structures. A four-story, glass-roofed galleria, leading off the tree-lined boulevard, opens a pedestrian corridor through the new complex.

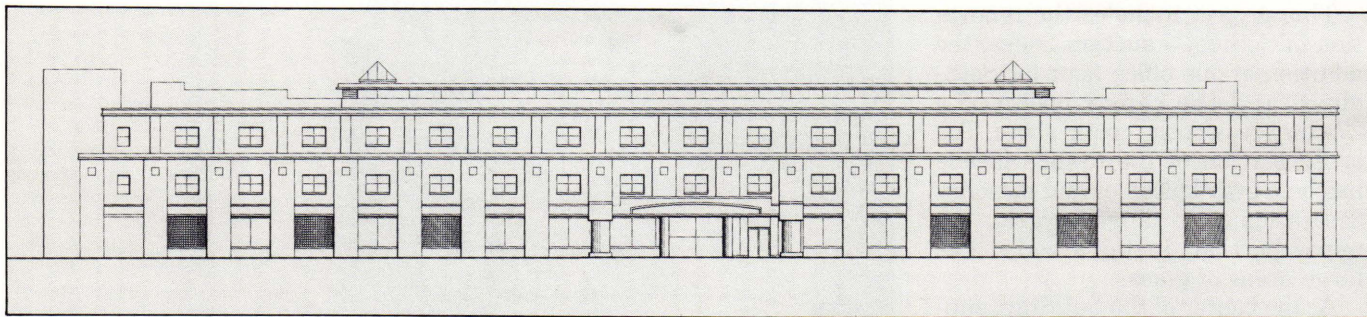
Vertical segments make the towers look more slender and elegant. The outscaled forms at the tops of the towers associate themselves over a distance with both the rounded shapes of the classically-styled City Hall, and the peaks of the Flemish-style County Courthouse.

Jury comment:

This is an exceptional example of urban design. The through-block connections are handled in a sensitive and intelligent way, and the detailing and scale breakdown are excellent.

Honorable Mention

Rider College School of Business Administration, Lawrenceville, New Jersey
The Hillier Group, Architects



The building and its landscaping define a new academic quadrangle on the campus. On the quadrangle side, the building has a repetitive, "academic" facade whose colonnaded ground floor provides a covered passage along the quadrangle's south side. To the central campus green, which surrounds a small lake, the building presents a terraced, trellised "garden" elevation, with a ground floor wall to be covered by

climbing vines and flowering shrubs. This elevation will be the backdrop for spring commencement ceremonies.

In keeping with other Rider College architecture, the building will be of red brick with limestone or cast stone trim and details.

Inside, the building is organized on three floors around a narrow atrium or indoor piazza. Classrooms

are on the ground floor, and offices on the upper floors.

Jury comment:

The more one looks at it in relationship to its context, the more interesting it becomes. It makes reference to a post-World War II vocabulary, but rises above it, elevating what could have been mundane to a higher level.

Honorable Mention

Speculative House, Montgomery Township, New Jersey
Peter Lokhammer, Architect

The design of this wood-frame house, with various wood sidings, is based on a collage of several historical models and their permutations. The French hotel, minus one wing here, provides the basic parti. The dominant central space of the Villa Rotunda is here reduced to a minor vertical axis connecting first and second floors, while its cross axes linking interior and exterior organize the major rooms, pushed to the perimeter of the house. Suggestions of a pediment and two-story portico recall McKim, Mead, and White's Low House facade. This simple form is eroded at the rear to suggest continuity between the garden and the house. Inside, the Low- and Rotunda-inspired plans dissolve into multiple local axes, spaces, and forms.

Jury comment:

The planning is excellent, the space skillfully manipulated, and the exterior artfully and carefully done.



Honorable Mention

Gardner Residence, Orangetown, New York

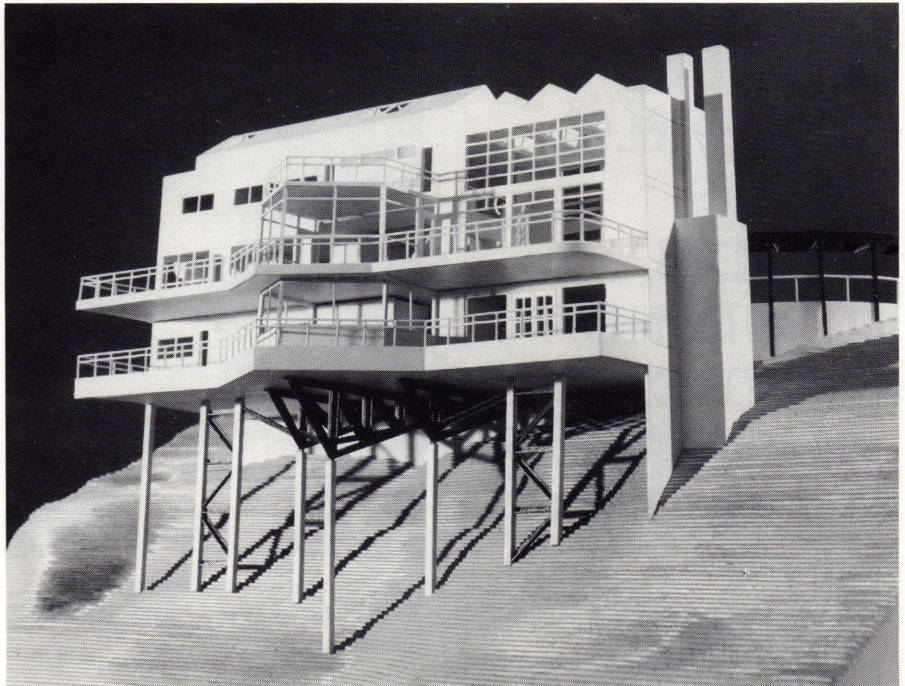
Jay D. Measley, Architect

This three-bedroom house, on a steeply sloping Palisades bank, emphasizes the view of the Hudson River to the east. Beginning with the entrance bridge and culminating in the projecting dining and balcony peaks on the east facade, external massing of the building takes advantage of the dramatic site. The house's plan focuses on the stairs as a central core, with circulation running north and south.

The reinforced concrete retaining walls and footings have steel frames. Exterior surfaces are stucco; wood trim is mahogany. The entrance trellis is ebonized cedar with a copper standing-seam roof.

Jury comment:

This house brings together seemingly disparate sensibilities in an energetic, poetic, and unforeseen way. It has a quiet, wonderful spirit.



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Convention Address



Keynote speaker Paul Goldberger, Architecture Critic for The New York Times

The following article comes from a speech delivered by Paul Goldberger at the NJSA Annual Convention, held at the Meadowlands. Mr. Goldberger, who lectures widely, has been architecture critic for The New York Times since 1973. His books include On the Rise: Architecture and Design in a Post-Modern Age; The Skyscraper; and The City Observed: An Architectural Guide to Manhattan. He won the AIA Medal in 1981, and the Pulitzer Prize in 1984.

This new world arising in the Meadowlands is in many ways the most challenging development anywhere in our region right now. Not, if you will permit me to be blunt, the best, but the most challenging in terms of the issues it raises, and the possibilities it offers. I remain astonished at how many New Yorkers—and perhaps New Jerseyans, too—know so little about it, about this huge place that is, both literally and figuratively, sneaking up on New York. This really is where we are making a city, or at least trying to—sometimes feebly, sometimes effectively.

It is not easy to build a real city in the middle of the 20th century—almost everything, in fact, mitigates

against it. We talk a lot these days about the return to the cities, about the rebirth of so many downtowns, but the truth is that still, even now, economic and social pressures seem to push out of downtown as if by centrifugal force. The success of the Meadowlands proves this. People and businesses do not automatically gravitate toward downtown, as they did in the 19th century and for the first half of the 20th; it is naive to pretend that they do.

The reason, of course, is that the alternative is simply too easy. It is easy to get into a car and zip down a highway; that is easier than walking, even if it is less satisfying. It is easy to walk around a covered mall; that is easier than walking on an actual street, even if it, too, is less satisfying, less stimulating, less able to provide us with the element of surprise that is so critical to a real urban experience.

Most people opt for the easy, not the most satisfying or rewarding. It is like entertainment, or food, or almost anything else—the dullness and easy predictability of “Entertainment Tonight” is so much easier than the challenge of the “MacNeil/Lehrer Report”; the standardized but acceptable quality of fast food is easier than real cooking, Judith Krantz is easier than John Updike, and so forth.

Given all of this—given the fact the urban life is the challenge, not the easy route—why does anyone bother with it? It is dangerously easy to sound like a moralist here, and I will try very hard not to, but the truth is that I believe that cities really are better for us. They are no longer economically necessary in this age of easy transportation and even easier communication, but they remain culturally necessary—perhaps even more necessary culturally than they were before, for in this society we desperately lack a sense of community, a sense of common ground, a sense of the public realm.

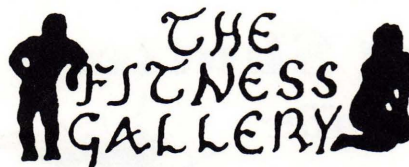
In an age in which we travel from private houses in little enclosed metal boxes on wheels into office cubicles and then back again, an age in which we are almost never in a large public place save for an occa-

sional visit to a sports stadium—but in which the private experience of television has replaced even the meager public experience of going to the movies—there is precious little sense of shared experience in our lives, precious little sense that there is such a thing as a common physical place that is designed for us all to come together and that, in and of itself, symbolizes our shared sense of community as well as our diversity.

The role of the city, and the role of downtown, to put it as bluntly as possible, is to be a common place, to be common ground, and as such, to support us and to stimulate us. Malls make a feeble effort at doing this, but it is usually so weak as to be almost pathetic—it is to real urbanity as canned food is to fresh food. We can survive on it, but we cannot flourish on it. I know somebody who calls Fanueil Hall, the urban mall project in Boston, a halfway house for suburbanites, and that is exactly it—it is a place in which you can, in a protected environment, safely try out the feeling of a city without actually getting yourself messed up in it.

*It is not easy to build
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middle of the 20th
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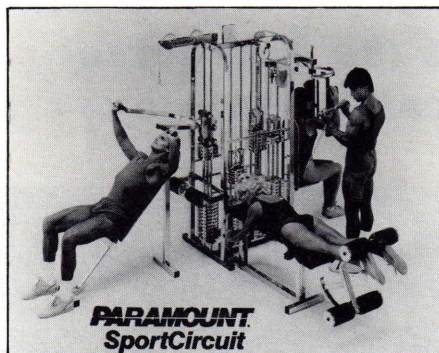
But here is where the Meadowlands is so interesting. Architecturally it may not be very interesting—in fact, most of the buildings in the Hartz sections, the Harmon Cove projects, I think are banal in the extreme. But here we are, outside the city, and yet beginning to see here a kind of urban impulse, flickering dimly, trying to burst forth into something stronger. The central portions of Harmon Cove are not typical suburban developments, for all that they depend on the automobile. There are places you can walk to, there is a wide variety of services and amenities, there is some attempt to relate one portion of it to another. Most important, there are places where



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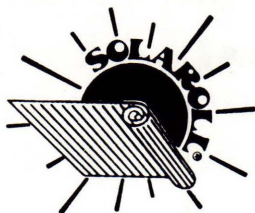
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you can actually sit and watch people go by—places made for people to sit, places in which the automobile is held at bay.

So this section of the Meadowlands is not the rustic ideal that so many suburban projects take on—the attempt to pretend that your office is on a horse farm, that you are some sort of country squire who just happens to punch a computer all day. There are the beginnings of urbanity here, and I think they come not only from the proximity of this project to a great urban center, but from a reaction that many people, clients and architects alike, are feeling to the excessive suburbanization of the last generation, to the excessive reduction of density. We cannot sprawl forever, farther and farther out, we cannot go on making places like Route 1 outside Princeton, Route 287 at Morristown, and so forth. If the Meadowlands has any real importance, it is in the beginning it symbolizes of a turning back in—a kind of primitive beginning to getting back to density. And it is not alone. The phenomenon I've called the "outtown"—the agglomeration of medium-rise office buildings, hotels, shopping, and apartments that has come to cluster in many suburban areas as a kind of alternative downtown—is really the new urban form of our time, and it shows that there is some kind of primitive urban impulse at work. Once again, much of the architecture is pretty grim—but the desire for something other than complete isolation and total sprawl is obviously there.

Now, this is not to say that places like Post Oak in Houston, or the northern developments in Atlanta, or the Meadowlands, have exactly made it. Not only is the architecture bad, the urban impulse is often so weak it seems like it needs an artificial respirator. The kind of urban place that was made before the automobile is inherently more urbane, inherently more social, than the kind of urban place made after the automobile. Contrast Boston with Houston, for example. It is naive to deny that Houston is a city of great significance. But nowhere in Houston, despite its wealth of cultural facilities and its extraordinary architecture, are there the simple urban experiences that we can have walking along Newbury Street in

Boston, or down by the waterfront.

Much of this has to do with something that is as relevant to smaller cities as larger ones, which is the idea of the street. The more I study cities, the more I am convinced that the street really is the true building block of the city—it is not the buildings themselves that make a city, or even the monumental gestures; it is the streets. Louis Kahn once said that a “street is a room by agreement,” and that line, with Kahn’s characteristically poetic, gentle tone to it, tells us all. The street is a room—it is the place we all share, the place in which the coming together that the city as a totality symbolizes is most consistently made to occur.

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It is not merely the coming together of people on the street, although that of course is a critical part of it. But people also come together in malls, and inside buildings, and in suburban parking lots, and what have you. It is also that the buildings themselves come together on the street; the street is a room by agreement of architects, and not only by agreement of those of us who pass along it as pedestrians. The great streets of the great cities of the world are all streets in which architecture has made a kind of larger gesture, in which buildings have worked together to create a sense of place that is larger and more consistent than anything any individual building can possibly attain. Now, there are no real streets in the Meadowlands, and similar as much of the architecture is, it would be beyond even the hype of a developer to talk of it as “making a larger



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gesture." But it is true that in the town square in the Harmon Meadow section, there is a kind of street-like, room-like public place, and that is a kind of grasping toward the same idea.

Having said all this about cities as a whole, about total identity, it is worth stopping for a moment and asking a couple of more specific questions about architecture and urban design, about what kinds of buildings give you the city you want, about what kind of values we should be trying to espouse to make a civilized urban environment.

This is a curious time in architecture. A lot has been said and written about it, but in brief, it is no secret that the cool, austere boxes of the modern movement are no longer the automatic style of the time. For some years now we have been searching for ways in which to make an architecture that is more responsive to the emotional and sensual needs to which these rationalist, modern towers generally were indifferent. In some cases this has meant moving back toward the forms of history, and re-using elements from past architectural styles; in other cases it has meant trying to make buildings of sleek, modern materials more vibrant, more picturesque, visually. In still other cases, it has meant trying to unify these two impulses, as, say, at the World Financial Center in lower Manhattan—where modern, sleek materials are put together into an overall form that strongly evokes the profile of an older kind of tower.

All well and good so far. The problem all of this raises, however, is that we seem, today, not a little desperate to restore to architecture the emotional component that so much modernism—not the great works, but the ordinary ones I spoke of—was so determined to remove. This act of restoration is itself, of course, a good thing; that should go without saying. But in our overeagerness to make architecture emotional and sensual—to make it seem to speak to us, to excite us in a way that modernism too often failed to do—we are producing a lot of very shrill buildings, and a lot of buildings that, interesting though they may be, lack several important aspects of a civilized architecture.

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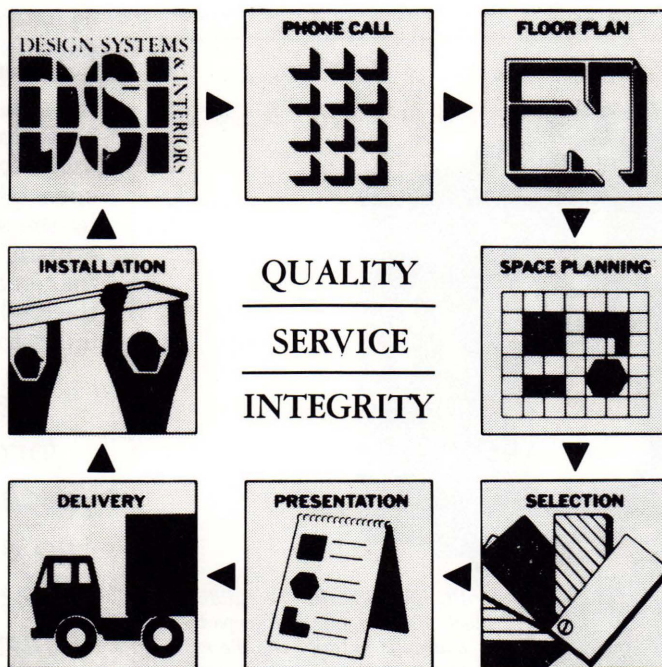
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the architect, the greatest fear of the real-estate developer, of the institutional client, of almost everyone, now seems to be not the building that will fail functionally, or the building that will fail to relate comfortably to its surroundings, but the building that will fail to be interesting, the building that will not demand that we sit up and take notice. And so we have building after building with bizarre shape, with curious combination of details, with odd mixes of materials, with something old and something new, surely with some-

thing borrowed and not infrequently with something blue—or red, or maroon, or mauve, or whatever. Nothing seems to look much like anything we have seen before, and much more important, many buildings these days do not look like anything we will see again, either, since the order given to the architect was to produce an easily identifiable image, a memorable shape that will not look like anyone else's building.

What we have not learned to do, so far, is to create background buildings—to make decent, civilized,

comfortable buildings that exist at a high level of architectural seriousness but defer to a greater whole. We are not bad at making foreground buildings, but even the best of the ones we make right now tend to be buildings that want to stand alone on the cityscape, prima donna buildings that have little to do with anything around them.

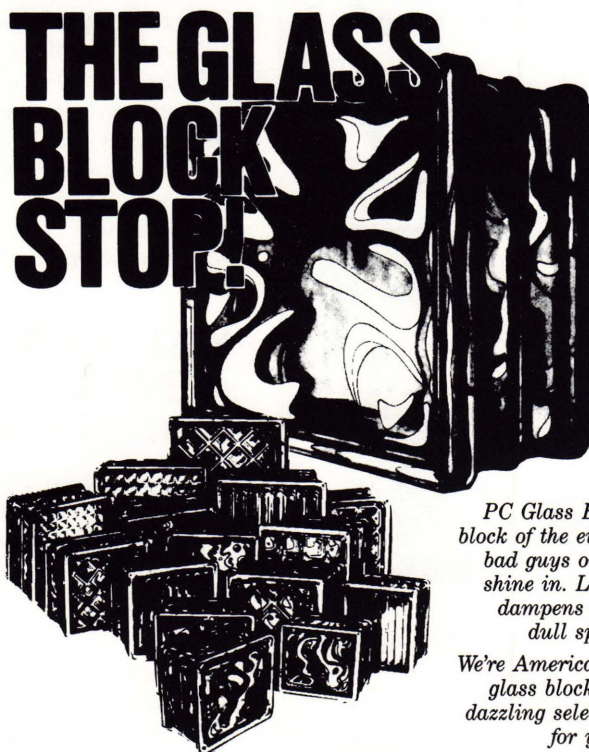
Is it possible to have it both ways—to have an architecture that has the sensual, emotional component that so much modernism lacked, that avoids the starkness and dullness of so much modernism, and yet is also part of a larger urban whole? I think it is, although it is not easy, and that the quest of the coming decade will be to find a way to make such an architecture. We have proven well enough by now that we are not bound by the shackles of ideological modernism; what we must still prove is that, once free of them, we can create the civilized places that modernism failed to make.

*We cannot sprawl
forever, farther and
farther out, we cannot
go on making places
like Route 1 outside
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at Morristown*

There is an urgent need for some kind of coherent, overall urban design system. We need a set of overall rules and understandings—a kind of social contract, so to speak, about how our cities are made. We need, once again, a respect for the street as the fundamental building-block of the urban environment. Where there are no conventional streets, as at the Meadowlands, the priority should be to make them—or to make an urban design plan that is as street-like as possible, given the obvious necessity of accommodating the automobile.

But beyond these things, the idea of a kind of social contract for the city means that there has to be some overall attention to the responsibility to relate buildings to one another—not by any means to make them look the same, which is deadly, but merely to make them not look like they were put there to defy each other. You do

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not make a very interesting city if every building looks like every other building, but on the other hand, you do not make a very civilized city if every building seems designed only to overshadow its neighbors, to make them look ridiculous, to fight with them on the battleground of the skyline.

There is, as I am sure you are beginning to suspect, a kind of paradox to all of this. It is simply this: you do not make a decent city by ordering everyone to do the same thing or by having some sort of design czar ruling all, but you don't make a very decent city by letting it all happen by *laissez-faire*, either. Neither extreme really works. One violates the sense of freedom that we all consider vital, and is futile anyway because you lose all creativity when you attempt to design a city by fiat. But in the other extreme, that of letting anything happen, lies chaos.

But if we think of restrictions as a kind of social contract, I think they become more tolerable. They are fundamental things: a common agreement about what street and public places are, and about what a public face for a private building is. They emerge not out of a desire to restrict the freedom of an owner or a client or an architect, but out of a recognition that no building is truly private—that there is a public face for everything, and that every building in some subtle way affects every one of us who passes by it, even if we never pass through its doors. It is still a definer of our city, a maker of the urban environment that, in turn, defines much of what we are and how we spend our lives.

The reason all of this ties in with the questions about modern architecture that have been much on people's minds in the last few years is that modernism generally had little patience for these ideas. Modernism had little interest in the idea of buildings fitting together to make a greater whole, and of each building deferring in some way to the demands of the whole. Instead, the modern movement tended to drop buildings like pieces of minimalist sculpture, and to see the city as little more than a podium for its forms. This may work if you have the genius of Mies van der Rohe—but even for Mies, it is not a way to make a whole

city; it is only a way to make a few special places, not the whole fabric, not the places in between.

What modernism, by and large, failed to do, in most cities, was to create a strong sense of place. That, I think, is the issue that preoccupies us now—the sense of place, those things that make Dallas different from Miami and Houston and Atlanta and Chicago and Boston. I think we realize today that this urban fabric, this background, is crucial—that without it, we have only a collection of buildings, we do not

have a city. A bunch of buildings is not a city—no matter how spectacular those buildings may be, no matter how much they may emanate excitement and energy and prosperity. That is surely the reason Battery Park City, the immense new project taking shape on the Hudson River in lower Manhattan, is so successful—it is not for its architecture, but for the fact that it is built under very strict design guidelines that mandate a sense of unity, that create real streets, real parks, unified public space, and so forth. It is the best

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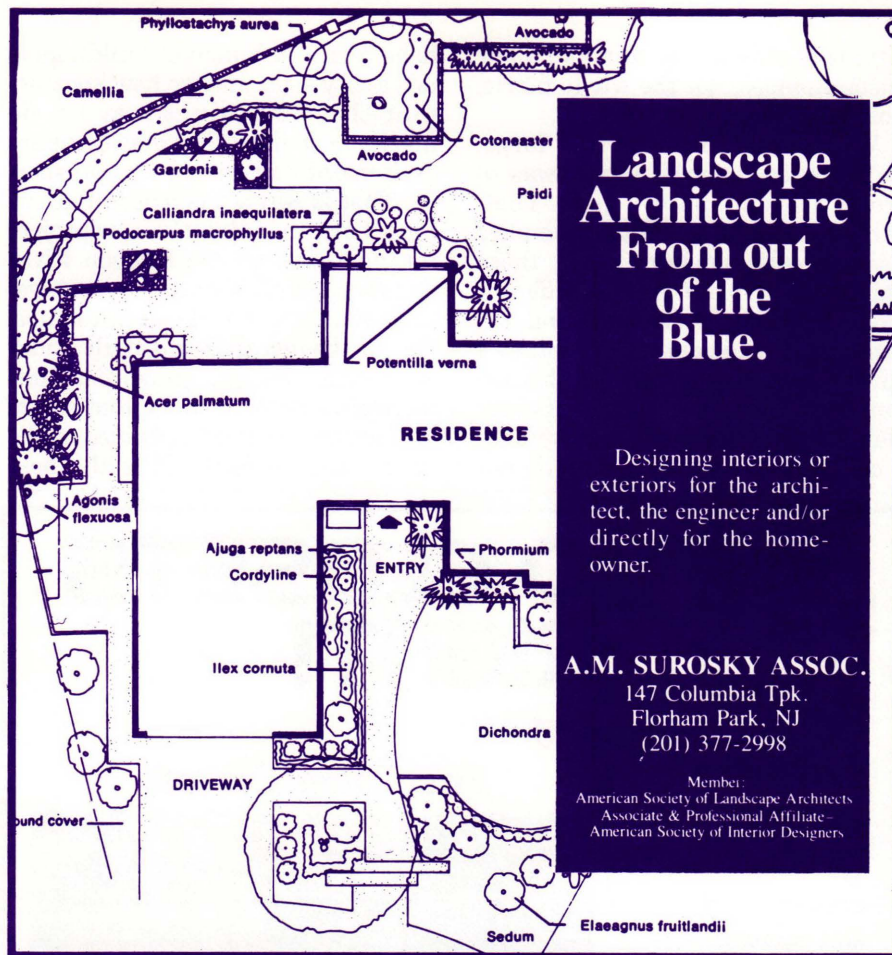
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large-scale development right now in the country, and the most encouraging reminder anywhere that we have not lost all sense of how to make a city in our time.

What modernism, by and large, failed to do, in most cities, was to create a strong sense of place. That, I think, is the issue that preoccupies us now

The desire to have this quality, this sense of place, is critical to any great city, and it is critical to the making of places like the Meadowlands, too. The challenge in so many American cities now is to realize that the real work to be done in a city is to go back and fill in the gaps—to make the places in between, to make the average, everyday architecture that creates a sense of urban coherence. There really is an irony to this, for it is what logic might suggest should come first. So many cities now have a number of successful foreground buildings; their skylines have their punctuation marks, their streetscape has its monuments like the museums and city halls. What they need is the one thing neither of these categories provides—the fabric, the places in between.

It has never been easy to make architecture that both acknowledges reality and transcends it, that exists in the real world and takes us beyond it, but that must be the mission. For that is what architecture in the city is—a bundle of contradictions. It is the making of something at once a thing in itself and a part of a larger whole, the making of something at once background and foreground. Most important of all, the making of buildings in the city is the making of art and the making of place. Once, these things did not seem like a contradiction at all—and it is the mission of our time to resolve the contradiction once again, in every city. □

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Convention Report

Governor Thomas H. Kean declared October 11-17 "Architects' Week" in New Jersey, in conjunction with the New Jersey Society of Architects' 87th Annual Convention held October 15-17 at the Sheraton Meadowlands Hotel in East Rutherford, NJ.

The Society's convention, chaired by Michael T. Callori, AIA, featured workshops, a series of architectural and commercial exhibits and design awards. The convention began with a keynote address delivered by Paul Goldberger, architecture critic of *The New York Times*.



Convention Chairman, Michael T. Callori, AIA

Robert L. Hessberger, President; Joseph D. Bavaro, President-Elect; Herman C. Litwack, Vice President; Daniel R. Millen Jr., Vice President; Michael J. Savoia, Treasurer; Martin G. Santini, Secretary.

Educational Displays

Sixty-four exhibitors, stationed at seventy-three locations, displayed the latest products and services related to architectural practice. Those areas included construction products, furniture, equipment, energy, computers, communication systems, and presentation techniques. Damon Douglas Co., Marvin Windows, and Pella Windows & Doors received citations for design excellence of their displays. Cited for informational content were NJ Electric Utilities, Construction Specialties, and Level Line, Inc.

Photograph: New Jersey Newsphotos

Annual Meeting

The following architects were elected to office for 1988 at the annual meeting:

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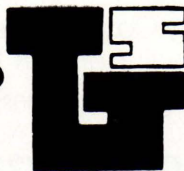
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New York Architects, Charles Gwathmey, FAIA; Hugh Hardy, FAIA; Edward Larabee Barnes, FAIA; and moderator, James Stewart Polshek, FAIA



A post-banquet Carnivale clown visits with Edward Rothe and NJIT School of Architecture Dean, Sabford Greenfield, FAIA, and Stella Greenfield



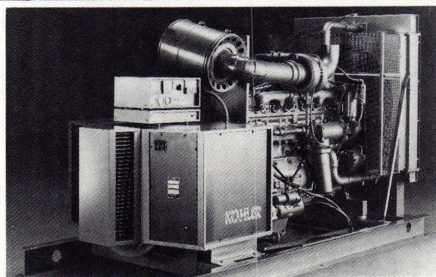
The Midnight Meadowlands Party featured watercolorist W. Carl Burger. Newly-elected NJSA Treasurer Michael Savoia, AIA, and Marie Savoia are at far left.



A view down the exhibit area. Carl Riker, Associate Member of NJSA/AIA (left center) speaks to Arcadius Zielinski, AIA, and Constance Gill, AIA (back to camera)

Photographs: New Jersey Newsphotos

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Architectural Exhibits

Fifty completed projects and sixty-three preliminary projects were exhibited and judged by an outstanding jury. All projects cited for Excellence in Architecture, Award of Merit, and Commendations, as well as the Honorable Mentions for Proposed Projects, are shown elsewhere in this issue. The jury's comments were videotaped at the time of the judging, and shown continuously throughout the convention.

Professional Programs

The convention featured a variety of workshops and discussions. The mayors and a representative of four of New Jersey's oldest and most dynamic municipalities alternately praised, chided, and prodded architects as they explained the realities of coping with economic and demographic "tidal waves." Mayors Sharpe James of Newark, John Lynch of New Brunswick, Barbara Sigmund of Princeton Borough, and Rick Cohen, Jersey City's Director of Housing and

Economic Development, participated.

Perspectives on Practice: Dinner/Panel Discussion

Although architects are primarily designers, they are business people, too, and must never "negotiate down." That was part of the story conveyed through anecdote and interchange during a panel discussion on "Perspectives in Practice" among New York architects Hugh Hardy, FAIA, Edward Larrabee Barnes, FAIA, and Charles Gwathmey, FAIA, each of whom heads an AIA award-winning firm. James Stewart Polshek, FAIA, moderated the panel. They all agreed that bigger in terms of firm size isn't necessarily better. Asked about client interviews—they had all competed for some of the same jobs—no two architects had a similar style, nor could they recommend one that worked all the time. However, Barnes, the dean of the group, said he preferred to go it alone. Barnes also said that design of super buildings, his specialty, really was a matter of a "big building shuffle," which leads to open-ended design determined by

the developer, the contractor, and the cost of materials at the time of the construction. The panel was introduced by Professional Program Chair, Harry Mahler, FAIA.

Waterfront Opportunities:

New communities and old vied for attention during a three-hour waterfront excursion/seminar on design and development, as a circle liner plied its way along both banks of the Hudson River from the harbor to the George Washington Bridge. Ezra Ehrenkrantz, FAIA, of The Ehrenkrantz Group & Eckstut, pointed out how his firm designed *Porte Liberté*, the picturesque condominium village now rising on the shoreline in Jersey City opposite the Statue of Liberty. Barbara Kauffman, vice president of Liberty State Park Development Corporation, spoke of the possibilities for private-public development of Liberty State Park's more than 700 acres, the site of the Jersey Central's former railroad yards. They were joined in the non-stop informational marathon by Herman Vok, director of Governor Kean's Waterfront De-

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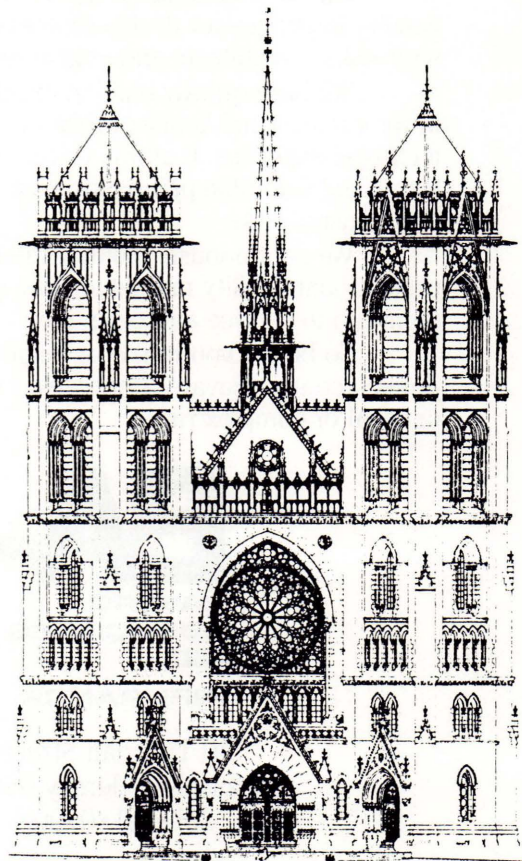


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velopment Office, and seminar moderator James Wunsch, associate director of the Regional Plan Association.

Micro Computers: The Future is Now— Using the MacIntosh in a Professional Design Firm

Creighton C. Nolte, AIA, a practicing architect, developer, and real estate broker from San Diego, presented

two lecture/demonstrations illustrating the flexibility of the Macintosh micro computer as a technical practice aid and design tool, especially as it applies to the small design firm. The business-related aspects included monitoring budgets and specifications, and "number crunching" billing, payroll, and hours. In the program on computer-aided design, Nolte demonstrated the two- and three-dimensional design images that can be generated, either for use during design development or for documentation for a client.

Nolte made it clear that in the near future all beginning architects will arrive on the job with their own personal computers.

Peter Q. Bohlin, FAIA, on Design

From birdhouses to the Software Engineering Institute for Carnegie-Mellon Institute and the new terminal of the Harrisburg Airport, the work of the AIA Honor Award firm Bohlin Powell Larkin Cywinski of Wilkes Barre is distinguished for design and technical excellence. In presenting the work of his firm, Peter Q. Bohlin, FAIA, principal-in-charge of design, showed a wide range of buildings that varied in size and type.

"We seek a balance between technical rigor and humane buildings," he said, "and shape each project to its particular circumstance. We look for intelligent overall solutions and take great care that they are carried down to the details that create a humanistic architecture." Bohlin's deceptively simple yet sophisticated houses were informed by the same technical skills and attention to detail, but as seen through the potent imagery of childhood, with skewed axes, scale distortions, and allusions to a fairy tale past. Concerned with comfort and the making of a pleasant place, the firm will continue the design small-scale work, such as houses, playgrounds and street furnishings, along with large projects.

Students/Interns/ Associates

A workshop for students/interns/associates was presented by a panel of architects representing small, medium and large architectural firms. Speakers were: Louis Barbieri, AIA; Joel Ives, AIA; and Howard Horii, FAIA. Moderator: Herman C. Litwack, AIA.

Christine Bina, Assistant Director of Internship Programs, NCARB, Washington, DC, and Roy E. Gilley, AIA, with Clint Dechand, an intern from his Bristol, CT, firm, provided an overview of a successful Intern Development Program and of a suc-

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successful firm's program that other architectural offices could be providing for their architectural interns.

Miscellaneous

Thursday's mornings Kite Building & Flying Competition winners: Ira Mabee and Linda Kreczowski of The Ives Group; Ramiro and Cesar Seguro of Rothe Johnson Associates; and Christine Miseo, AIA.

The Photo Contest winner was Diana Melichar, an NJSA associate member, who is employed by John D. Nakrosis.

Brown's Letters, Inc., provided the Friday luncheon beverages and Frank H. Lehr Associates hosted the Friday morning coffee hour. Both events took place on the busy exhibit floor.

Registration computers were provided by Entre Cad Division of 400 Rt. 17 South, Paramus. The Computer Factory supplied the computer seminar equipment.

Ten companies who will exhibit in 1988 sponsored the midnight Meadowlands party: Allentown Cement Co.; Central Wood Flooring Co., Inc.; Ceramica San Lorenzo USA; Eastern Gypsum Dist., Inc.; FLM Graphics Corporation; Garden State Tile Dist., Inc.; Hudson Blueprint Co., Inc.; Trukmann's Reprographics; USG Interiors, Inc.; and Weyerhaeuser Co. W. Carl Burger, watercolorist, gave an entertaining demonstration of his talent.

NJ Chapter, Society of Architectural Administrators

The NJ Chapter of the Society of Architectural Administrators (SAA), an organization devoted to furthering the expertise of an architectural firm's administrative staff, met during the Convention. The SAA hosted a seminar by Mildred Partesi of Motivation Plus, "How to Put Purpose and Meaning into Your Job." (Every architectural office should have at least one staff person join the SAA. For more information, contact president Susan Williams at the office of Barrett A. Ginsberg, 201-781-1300.)

President's Banquet

Master of Ceremonies J. Robert Hillier, FAIA, conducted the President's Banquet honoring President Edward N. Rothe, AIA. Design Awards were presented to the winning firms by Gerard Geier, AIA, Design Awards Chair, as slides illustrating each project were shown.

Guests enjoyed dancing to the music of the Steven Scott Orchestra.

Our special guest was W. Cary Edwards, Attorney General of the State of NJ, who received a certificate "in appreciation of his support of Ar-

chitects and Architecture."

The evening finale, a Carnivale by Steven Scott Productions of New York, provided an unusual setting for guests to socialize post-banquet, while enjoying specialty coffees and a sumptuous Viennese table of desserts.

A few of this year's exhibitors co-sponsored the Carnivale: Bavaro Associates; Bill Behrle Associates; Bergen Bluestone; Roofing Maintenance Consultants, Inc. (Robert Applebaum); and Thomas J. Sharp & Associates. □



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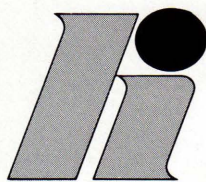
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Rebuild America

A Statement by Donald J. Hackl, FAIA President of The American Institute of Architects

*September 9, 1987
Washington, D.C.*

WASHINGTON, DC, September 9, 1987—The American Institute of Architects has joined public officials and private organizations of construction and finance industries in forming the Rebuild America Coalition. The coalition is aimed at raising the public and federal consciousness about the critical state of America's infrastructure and the urgent need to tackle this issue.

"The quality of America's built environment, and hence the quality of American life, depends in large measure on the nature and condition of the nation's infrastructure," says AIA President Hackl, who participated in the Rebuild America Coalition's initial press conference today at the National Press Club. The coalition presented up-to-date information on the severity of the nation's public-works crisis—e.g., half of the nation's bridges are deficient and nearly 29 million Americans are not served by sewage treatment facilities—and proposed five legislative goals, including increased funding for public facilities at all levels. The twelve-member coalition includes the National Association of Counties, National League of Cities, National Association of Home Builders, Associated General Contractors of America, engineering societies, and related associations.

Hackl's statement acknowledges that America's infrastructure is eroding at a "frightening pace.... Communities are in desperate need of comprehensive planning that recognizes the integrated nature of the built environment.

"The responsibility for revitalizing communities and rebuilding America is shared among all levels of government—federal, state, and local—as well as financial institutions, private enterprise, community groups, and those professionals whose skills and resources are essential in finding workable solutions," states Hackl. "The challenge to rebuild America requires a public-private professional partnership, speaking with a powerful, united voice and fully committed to strengthening our nation's cities and towns, creating environments that meet human needs and aspirations, and ensuring the quality of life that every American claims as his or her birthright."

Hackl, president of the Chicago firm Loebl Schlossman & Hackl Inc., observes that architects are prepared through their training and skills "to create a quality human environment that depends on the skillful and well-planned integration of all elements [of the infrastructure], none of which

"The challenge to rebuild America requires a public-private professional partnership, speaking with a powerful, united voice and fully committed to strengthening our nation's cities and towns."

can be permitted to break down without impairing and imperiling the entire community.... The architect sees the infrastructure as part of the total community environment, which if allowed to deteriorate at its current pace threatens to jeopardize the quality of American life."

The Chicago architect pledges the AIA's support to bring national attention to the infrastructure crisis. "Public projects are a public trust and their continued neglect is not only a violation of that trust but a danger to community health, safety, and prosperity." ☐

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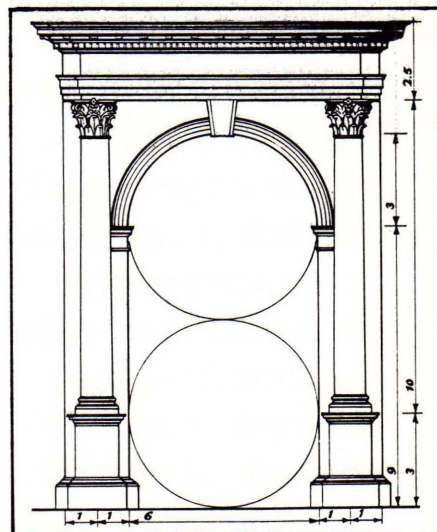
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Books

The Classical Orders of Architecture

by Robert Chitham. New York: Rizzoli, 1985. 160 pages, 54 illustrations. \$17.50

For those architects who know the Beaux Arts through museums and books, and for whom architectural history was only another one of their required courses, this book is essential. For those who wish to put their architectural details right, and for those who wish to point out how superficial some postmodern architecture really is, this book is invaluable. It is short, clear, and direct. Its subject is specific and well-focused, and of the 160 pages, a full third are drawings.



Chitham discusses the history of the five classical orders of architecture: Tuscan, Doric, Ionic, Corinthian, and Composite. The orders as presented by Serlio, Vitruvius, Vignola, Palladio, Scamozzi, Perrault, Gibbs, and Chambers are depicted and compared in drawings of equal scale, and reveal the remarkable stability of the classical forms over the past five hundred years. The author is careful to describe his work as a primer of idealized orders, and not a commentary on classical architecture.

Chitham's purpose is to show that there is, as Sir John Summerson es-

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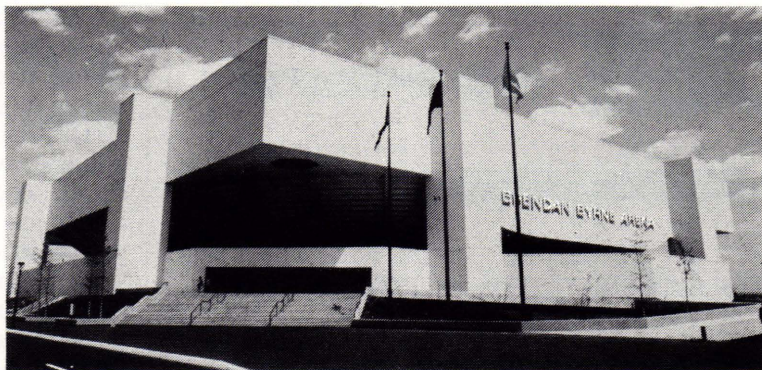
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established, a "classical language of architecture" that is not susceptible to casual imitation:

Individually, each order is constructed of a series of components standing in a clear, though not immutable, proportional relationship with one another, and peculiar to that order. At the same time the orders are closely related to one another by a further series of mathematical progressions and

by the manner in which their component mouldings are developed from the simplest order to the most complex. Thus, the orders as a whole form a complete system analogous to a language, abiding by rules of grammar and syntax, capable of being used in a literate manner, but vulnerable to illiterate abuse. The grammatical rules of the orders can be emphasized, elided or distorted for a particular purpose, but the dramatic

or poetic effect of such manipulation cannot be more than superficial unless the grammatical rules have first been mastered.

The book's purpose is to "restate the grammar of the orders in a manner which makes them immediately available to the designer." Chitham has composed a pattern of architectural proportions that states the ruling characteristics of classicism.

In a time when new projects at the University of Virginia are inspired by Jefferson's Palladianism, and the State Department rooms feature a profusion of wood moldings, Chitham brings us a map through the region of classicism. Included is an extensive glossary, which is wonderful in its detail. Also included is a brief list of additional sources as a spur to continued study. Architects concerned with historical accuracy, classical literacy, and excellence in proportional design will find this work vital.

Philip S. Kennedy-Grant, AIA

Studies and Executed Buildings by Frank Lloyd Wright

*Essay by Frank Lloyd Wright,
Foreword by Vincent Scully.*

New York: Rizzoli, 1986.

*124 pages, 100 plate
illustrations. \$45.00*

Despite having died in 1959 at age 92, Frank Lloyd Wright is still America's most important architect. And though most architects do not acknowledge it, he remains an influence in current architectural practice. It seems that every year more books on Wright are published, keeping his work in the public eye and documenting the continuing interest of another bevy of authors. First-hand accounts, critical evaluations, and collections of drawings are published in a continuing stream, and most seem to have a respectable

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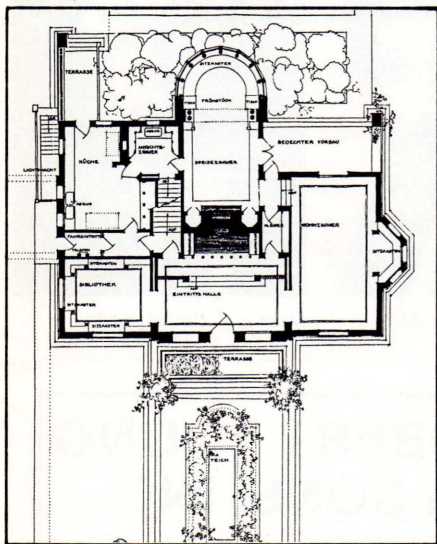
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shelf life. The entire phenomenon of documenting Wright and his work suggests yet another book, one investigating his influence on architects over the past twenty five years. Such a study would prove fascinating.

Into the contemporary Wright library has arrived a book that differs significantly from most, for it is, according to Vincent Scully, "one of the three most influential architectural treatises of the twentieth century." Published in 1910-11 as a paried folio by the distinguished architectural publisher Ernst Wasmuth, the original is among the most prized architectural documents in the world today. Continuing their own record



of excellence in the realm of architectural publishing, Rizzoli has reprinted the Wasmuth portfolios in a single 14" x 9½" volume. Using sepia ink on cream stock, the book is a wonderful production, capturing a great deal of the impact of the original, which is no mean feat.

My first academic introduction to architecture came at the hands of one of Wright's admirers, a disciple of Bruce Goff. I recall the clear and wondrous moment when he first laid out his Wasmuth portfolio to show to his students. I had never seen drawings so strongly evocative. They were delicate, complex, suggestive, and seductive. Their romance was a combination of technique and subject, as they primarily depicted suburban houses in a region where I grew up. The Wasmuth portfolio was probably the final compelling argument that led me to abandon another

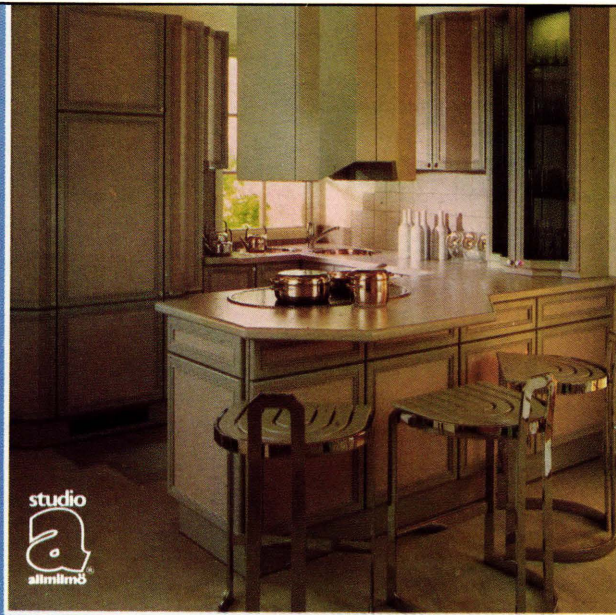
career for architecture. If such work was possible, I wanted to be a part of it.

The emotional aspects of architecture are easily submerged in the realities of practice, but books such as *Studies and Executed Buildings by Frank Lloyd Wright* are valuable for reminding us of our intentions. We see the continuity and clarity of Wright's ideas and their execution in each building, and we marvel that these hundred plates show only the

first twenty years of Wright's work. Another half century of work was to follow.

This book is marvelous. It captures the excitement of the original remarkably well. It is an excellent production of significant architecture by America's most famous architect, and it is moderately priced to allow everyone to buy it. It is hard to imagine anyone interested in architecture not owning this book. □

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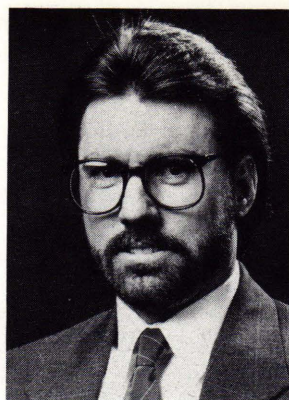
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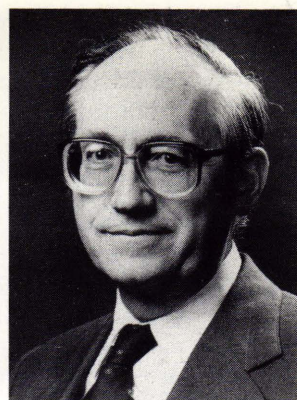
Dennis J. Kowal, Architects & Planners, AIA, specializing in corporate, commercial, educational and religious facilities, and listing the New York Public Library and a new Performing Arts Library at Lincoln Center among current projects, has established offices in Somerville, NJ.



Daniel R. Millen, Jr., AIA



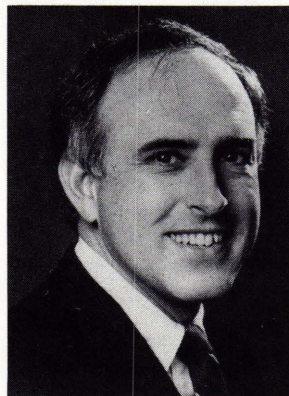
Robert E. Curtin, AIA



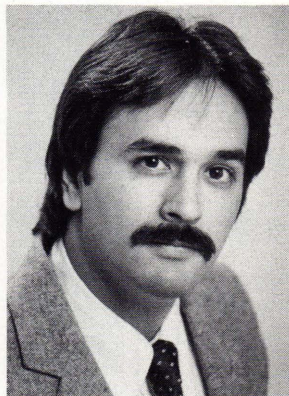
Dennis B. Clark, AIA AICP

The Hillier Group of Princeton announces the following staff promotions: Daniel R. Millen Jr., AIA, has been named senior associate. New associates are Stanley J. Aronson, AIA; Dennis B. Clark, AIA and AICP; and Robert E. Curtin, AIA.

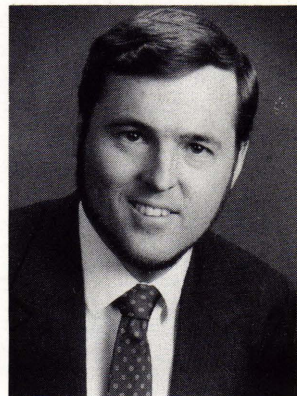
Kaplan Gaunt DeSantis Architects of Red Bank announces the addition of Stephen A. Raciti, AIA, as a partner. Kaplan Gaunt DeSantis Raciti will continue to use the last names of all partners and will introduce the partners' initials, KGDR, as part



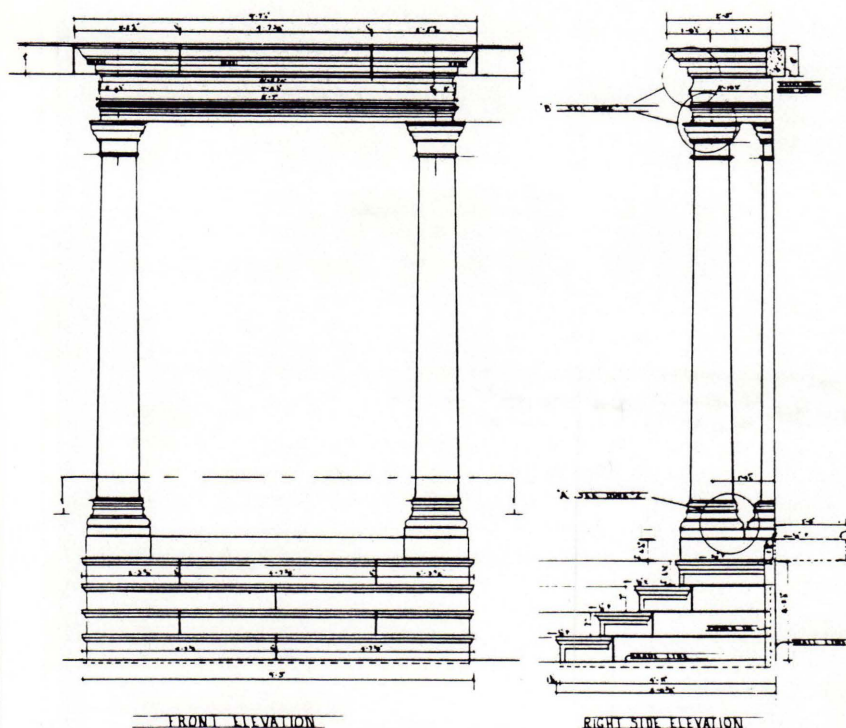
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of the firm's identity. Raciti's expertise is in project design and interiors, but he will continue to be involved in all aspects of the profession.

Golf Outing

by J. Robert Gilchrist, FAIA
Golf Committee Chairman

The 1987 NJSA/CPMC/CSI Golf Outing was held on a sunny, cold, and windy October 13 at beautiful Upper Montclair Country Club. Seventy golfers played the course, seventy-two had lunch, and sixty-five attended dinner.

The following companies joined NJSA members at the outing: Geo. H. Fisher, USG Interiors, Strescon Industries, Thomas J. Piper Assoc., Epic, Collins & Aikman, Damon G. Douglas, Austin Helle Co., Stanley Morgan Doors, Hudson Blueprint Co., Dow Chemical, Thomas J. Sharp & Assoc., and Bomar Builders.

Scores were unusually high largely because of the wind, but Jack Fitzpatrick again won the low gross trophy for architects with a score of 91.

The trophies were contributed by Bob Bartow of Hudson Blueprint, who also provided a handsome Chevrolet Caprice award for a hole-in-one. (The closest approach to winning was a hole-in-three.)

Additional awards were presented for low-net architect, low-gross guest and low-net guest. Twelve prizes were awarded for closest-to-pin, longest drive, most accurate drive, kickers, and several other categories.

A special award was presented to Bob Bartow in appreciation for his many years of generous support of the event, and for supplying the golf trophies since the very beginning of the tournament.

The golf committee consisted of Bob Gilchrist, AIA, Ray Keown, AIA, and Tim Barrett, CPMC and CSI. Ray, a member of U.M.C.C., made all arrangements for golf, lunch,

dinner, and awards. Tim provided liaison with CPMC and CSI as well as donating the golf hats. He also sold Mulligans at a brisk pace. Bob was Master of Ceremonies at the dinner and presided over the awards presentations.

From the proceeds of the day-long activities, the golf committee presented NJSA with a check for \$1200. It goes to the Past Presidents' Scholarship Fund, in memory of Gene DeMartin, the past NJSA President and inveterate golfer who died in 1987.

The success of this year's event has prompted the golf committee to consider the same format, and possibly the same location, for next year. □

Erratum

Erratum In issue I: 1987, DDM, Newark, should have received joint credit for the Peoplexpress Terminal C at Newark International Airport.



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